

The

Printer

➤ JULY 1945



OUT OF GREAT EMERGENCIES NEW LEADERS ARISE

BARFUT

While they're on vacation...



You'll have to collect that paper

Youngsters have done a great job in wastepaper collection. So great that everybody is afraid salvage will take a tailspin while the kids are soaking up summer sunshine. They've earned a rest and it's up to us adults to maintain an even flow of wastepaper all summer. There must be no letdown, for paper supplies some 700,000 war items. There is no lessening of the need since Germany folded, either, as Pacific shipments require far better packing. So let's all pull together, and get every bit of that paper made into boxes headed for Tokyo!

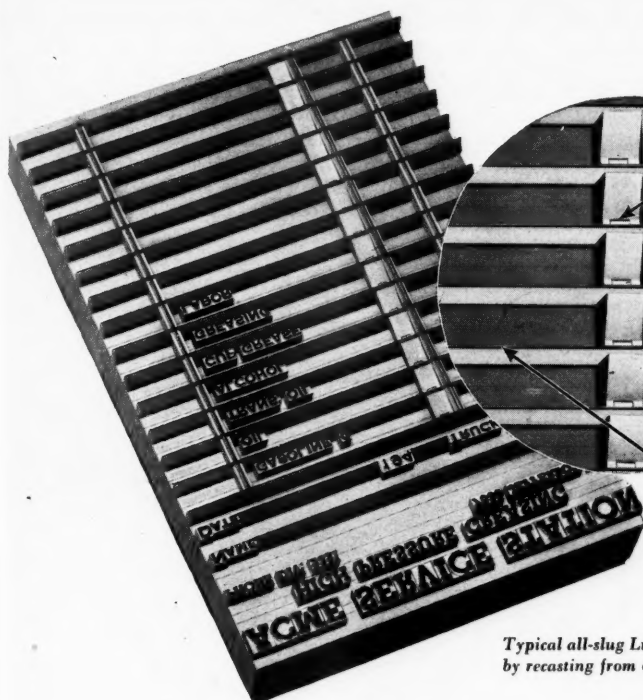


THE *Champion Paper* AND FIBRE COMPANY

HAMILTON, OHIO—MILLS AT: HAMILTON, OHIO...CANTON, N. C...HOUSTON, TEXAS

*Manufacturers of Advertisers and Publishers' Coated and Uncoated Papers, Bristols, Bonds
Envelope Papers, Tablet Writing and Papeteries...2,000,000 Pounds a Day*

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Slug-aligning interlock which locks slugs together in positive and accurate alignment.

PUBLIC LIBRARY
JUL 24 1945
DETROIT

Intersecting vertical rules, single or double.

Horizontal rule, set with matrices varying in width from 3-points to 21 picas.

Typical all-slug Ludlow ruleform, with rule section produced by recasting from one setting of a line of ruleform matrices.

Ludlow-set Ruleforms...

The use of Ludlow makes possible efficient and economical composition of ruleforms of high quality. The problems of cutting, fitting, joining and aligning rules and of inserting typelines are solved simply and effectively.

The printer setting ruleforms on the Ludlow has an assortment of horizontal-rule matrices of different widths, intersecting vertical-rule matrices for various cross-rule spacings, and slug-aligning matrices for casting on the slugs "interlocks" which hold vertical-rule sections in positive alignment. With these he can produce almost any kind of ruleform composition.

Box heads and typelines are cast in their proper location on full-length slugs, which fit under the overhanging portion of ruleface slugs without interfering with fitting or alignment.

From a single setting of Ludlow ruleform matrices, the printer can repeat-cast as many slugs as there are lines in the form, thereby reducing composition time. Ludlow ruleforms set 2, 4 or 8-up or more help to lower press running time and to speed up production, enabling exacting delivery requirements to be met.

Ludlow ruleforms can be produced with minimum effort, and make up as a solid unit, with perfection of alignment and rule-joining that makes for clear, sharp printing quality. Write for complete information.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue, Chicago 14, Illinois

IT'S WHAT YOU DO WITH CELLULOSE



Good Schooling for Peace, too

War isn't all boom and blast. Some of it is constructive information and instruction, of value in peace too.

For example—the modern printed instruction books and guides, used in training our armed forces, deal with subjects such as aviation, navigation, mechanics, engineering and electronics.

Thus the Army and Navy have found paper and printing invaluable in giving a quick, clear understanding of a subject.

In the civilian economy of tomorrow there will be vast need of modern brochures, booklets, folders and catalogs—to interest and convince prospective dealers and consumers—to illuminate fine sales points of post-

war products—to create new markets and revive old ones.

To help meet wartime needs for many kinds of papers, Oxford has combined continuous research with the experience gained in making more than 1,000 miles of fine printing paper every day. This combination has given us an unusual fund of knowledge to apply to printing problems. And it will prove to be equally useful to all users of fine printing in the fruitful years ahead.

Included in Oxford's line of quality printing and label papers are: Enamel-coated—Polar Superfine, Mainefold, White Seal, Rumford Enamel and Rumford Litho CIS; Uncoated—Engravalone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

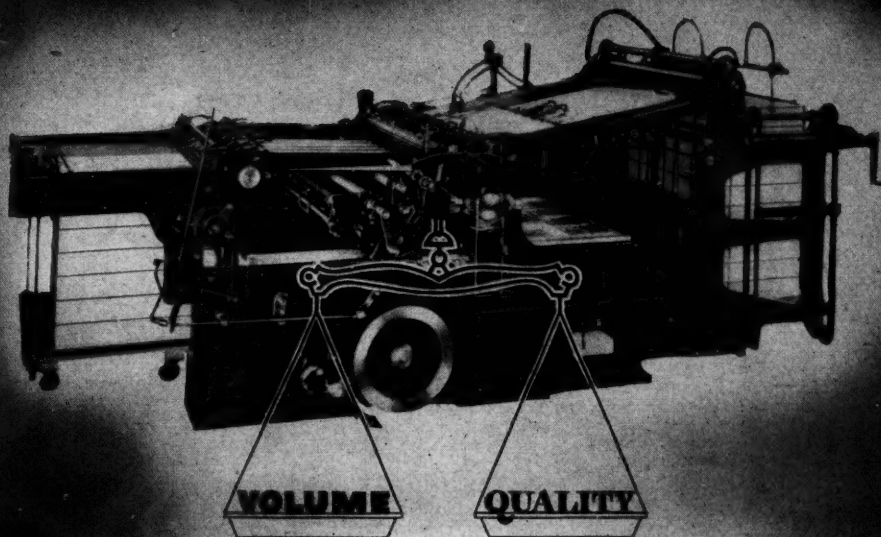


**OXFORD
PAPER
COMPANY**

230 Park Avenue, New York 17, N.Y.

*MILLS at Rumford, Maine and
West Carrollton, Ohio*

*WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.*



*Versatility to print volume and/or
quality at will, is a requisite
of America's commercial pressrooms
and distinctly characteristic of
Miller Automatics*





*"I love a rooster for his crow . . .
and the spurs he has to back it up."*

Bill Nye

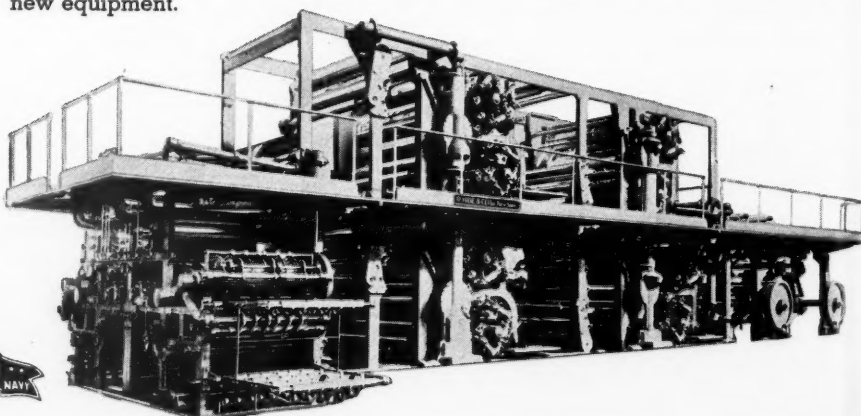
NOWHERE else on earth do people enjoy greater freedom to express ideas and opinions than here in the United States. And no country exceeds it in the number of busy printing presses. Typically American, is this free spread of printers' ink, and years ago Bill Nye caught the flavor of it in the above quotation.

It is good that we are free, fearless and articulate — and have "the spurs to back it up". For we still have one remaining enemy to crush. And with the nation's attention focused as well on the problems of shaping a framework for future world peace, there will be ever greater need for the rapid spread of information and opinions to develop nationwide awareness, understanding and unity. In this our periodicals are indispensable.

At this point permit us to do a little crowing about Hoe equipment — in particular, the Hoe Super-Production Magazine Press on which so many of the large circulation periodicals are being produced. With its modern design and advanced features, its high speed and fine printing quality, it is really something to crow about. And its low, even hum bespeaks thorough efficiency and smooth operation aided by dynamically balanced parts rotating in anti-friction bearings. But perhaps the greatest boosters for these splendid presses are the many present users for whom they are doing a superlative job even after the wear and tear of five years of war.

Just as soon as restrictions are sufficiently relaxed Hoe will be ready to resume the manufacture of more up-to-the-minute Super-Production Magazine Presses for the nation's publication printers. In view of commitments already made, early consultation with a Hoe representative is sincerely suggested to all who contemplate new equipment.

BACK THE ATTACK
BUY MORE WAR BONDS



HOE



R. HOE & CO., INC., 910 EAST 138th STREET • NEW YORK 54, N. Y.

BRANCHES: CHICAGO • BOSTON • BIRMINGHAM • SAN FRANCISCO



Shattering All Traditions

The great naval air attacks, now devastating the Japanese, are made possible by a *tradition-shattering idea regarding the size and use of airplane carriers*. Traditionally carriers were the biggest ships in the fleet . . . 35,000 tons and more, requiring several years to build. Today, instead of a few big carriers, we also have scores of smaller size . . . making aircraft power available for many simultaneous attacks on widely separated points and even for convoy duty.

This development which has added so materially to the striking power and versatility of our navy would have been impossible without America's ability to build such "Baby Carriers" in a few months and to launch them in overwhelming numbers.

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Paper is also a vital war need. Hence Consolidated's pioneering achievement . . . which led the way in producing fine coated paper more speedily and economically . . . becomes of greater importance today.

In 1935 the development of Consolidated Coated Paper opened the last door to quality printing by bringing the cost of enamel-coated papers well within the range of even modest printing budgets.

TODAY, that same development means that an important share of the coated paper needed in war can be provided by Consolidated with the *minimum use of man-power and machine-hours*, while various raw materials needed for other war uses are conserved.

There is a further saving when Consolidated Coated is used. Its opacity and bulk are relatively high, making practical the use of lighter weights. This helps conserve paper and the materials of which paper is made.



CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICE

WISCONSIN PAPER, WISCONSIN

For Sales, in U.S.A. . . . All the World

SALES OFFICE

125 SO. LA SALLE ST., CHICAGO 2



**"WITH OUR ATF CHIEFS,
FEW JOBS GET AWAY
FROM US!"**

THAT'S the way Harold J. Hersinger, President, Alexander Hamilton Printing Co., Paterson, N. J., found he could keep profitable offset jobs from going out-of-town. He put in an offset department of his own . . . ATF Chief press, camera, and plate-making equipment. He says, "now we can serve our customers better, and keep the business right here where it belongs."

ATF Chiefs are designed with an eye to the pressman's convenience. Features such as simpler-to-get-at side guides, dampening rollers easy for one man to remove or adjust, and many others, speed up production and pile up profits.

ATF Chiefs and ATF Kellys make an ideal team for the modern printer. When civilian needs can again be met, ATF will have everything for an offset department from darkroom to pressroom. Right now, any ATF press can be reserved for postwar delivery. Ask the man who represents ATF for a copy of "Offset Answers," and to tell you all about the ATF Civilian Priority Delivery Plan, or write to us direct.



ATF CHIEFS
are made in three sizes:
14x20; 17x22; 22x29



American Type Founders

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY



This free Hammermill book will help you ... Be a Check-printing Expert

It tells how to design business checks that will do the best job for your customers.

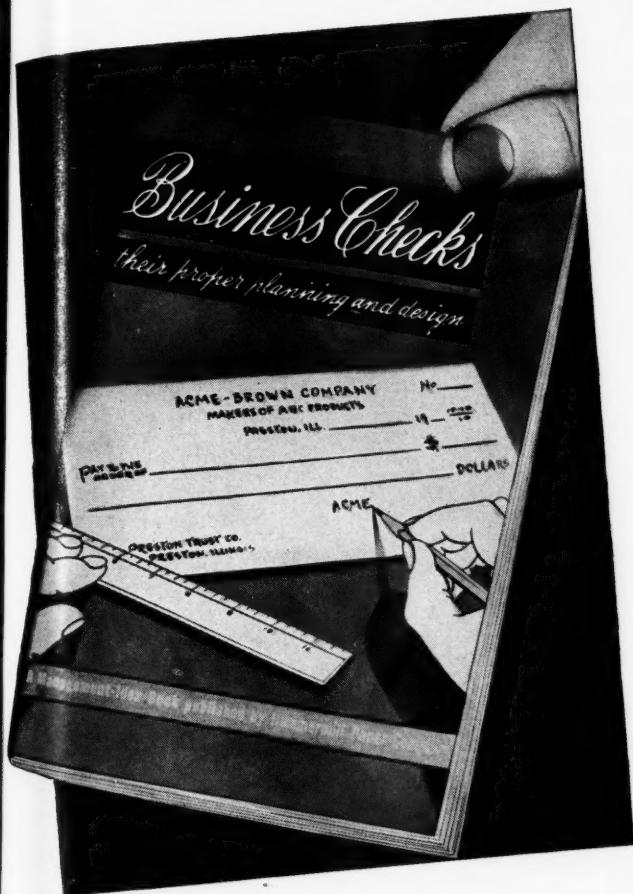
CHECK-PRINTING JOBS today are among the most profitable orders any printer can handle. And checks are essential right now for our civilian and war economies. But poorly designed "headache checks" that may lead to errors and costly waste of time for your customer and his bank may lead to dissatisfaction with your printing job.

This Hammermill idea-book, "BUSINESS CHECKS—their proper planning and design," gives you the specific information you need to suggest check designs that are *right*—dimensions and typographical arrangements that conform to recommendations of the American Bankers Association.

Get a copy of this book now. Be prepared for the next check job that comes into your shop. Mail the coupon.

● *And be prepared to use the right safety paper—Hammermill Safety. This paper carries a name your customer knows, makes your selling job easier, is impressive in appearance, dependable in use, provides true protection against any alteration.*

Buy War Bonds—and Keep Them



Do You Know the Proper Arrangement of These Eight Essentials of Good Check Design?

1. ... customer's check number ...
2. ... date of check and bank's transit number ...
3. ... name of person who is to receive the amount.
4. ... amount in numerals preceded by bold dollar sign ...
5. ... amount in words ...
6. ... name of account from which money is to be paid ...
7. ... name, address, and transit number of bank on which check is drawn.
8. ... official signature that bank is authorized to honor.

For the right answers, get your copy of "BUSINESS CHECKS—their proper planning and design." Just mail coupon.

Send for it!
"Business Checks" will help you hold profitable business. Send for it now. It's free.



HAMMERMILL SAFETY



Hammermill Paper Company, 1601 East Lake Road, Erie, Pa.
Please send **FREE COPY** of "BUSINESS CHECKS—their proper planning and design." I am attaching this coupon to my business letterhead.

Name _____ Position _____ IP-JUL

nothing up our sleeves



Rotogravure

PRINTS **5**
OR MORE
COLORS



AT **300**
FEET
PER MINUTE



ON CELLOPHANE
FOIL, GLASSINE
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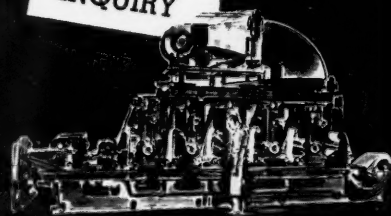


WE
INVITE
INQUIRY

DELIVERS IN
SHEETS
OR ROLLS




FOR LABELS
WRAPPERS
CARTONS, etc.



Champlain COMPANY, INC.

SUBSIDIARY OF THE FRED GOAT CO., INC., EST. 1893
636 ELEVENTH AVENUE, NEW YORK 19, N. Y.

HERE ARE NO ROBOTS AT GRAPHIC ARTS



Productions are never handled in a mechanical fashion at Graphic Arts. Here the human element is an important consideration. Brains, suggestions, ideas, short cuts to economies, new and better methods all come into play in the processing of every job, large or small. Furthermore, even though our plant includes an abundance of newest, most modern technical equipment, every operation is entrusted only to master craftsmen who comprise a staff of more than a hundred.

This method of production guarantees work of superior quality as some 200 leading lithographers and printers can testify.

Test us on any job—of color process plates, black and whites, highlights, posters, line or halftone negatives or positives for machine transfer, or photo-composed plates. For *rich* jobs please check with us first. Our facilities are most complete, offset or letterpress.

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TOLEDO 2, OHIO • JACKSON
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CHICAGO OFFICE

100 W. Madison St.

Phone MA 4-1111

DETROIT BRANCH

Elizabeth and John St.

Phone Randolph 9122

NEW YORK OFFICE

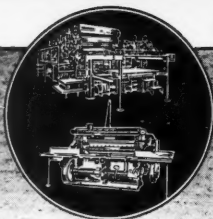
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Phone MU 2-1111

• WE DO NOT
OWN PRESSES

Graphic Arts Corporation OF OHIO
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

POSTWAR PRESSES AND CUTTERS



THE immediate prewar products of Harris-Seybold were the best on the market. Years were required for their development. When the war started, a redesigning program had been only recently completed. Working under extraordinary conditions, Harris-Seybold equipment has delivered outstanding wartime service. It had to be *right* to do its job.

As always, before new Harris-Seybold equipment is released, it will be tested and proven to protect your investment and maintain our standards. We will continue to build into our postwar machinery the pioneering experience of Harris-Seybold and Potter—the “know how”. There is no substitute for leadership based on cumulative experience.

*Taking the Industry
into our Confidence*

HARRIS • SEYBOLD • POTTER COMPANY

HARRIS DIVISION
CLEVELAND 5, OHIO

Manufacturers of
OFFSET LITHOGRAPHIC • LETTERPRESS AND
GRAVURE PRINTING MACHINERY



SEYBOLD DIVISION
DAYTON 17, OHIO

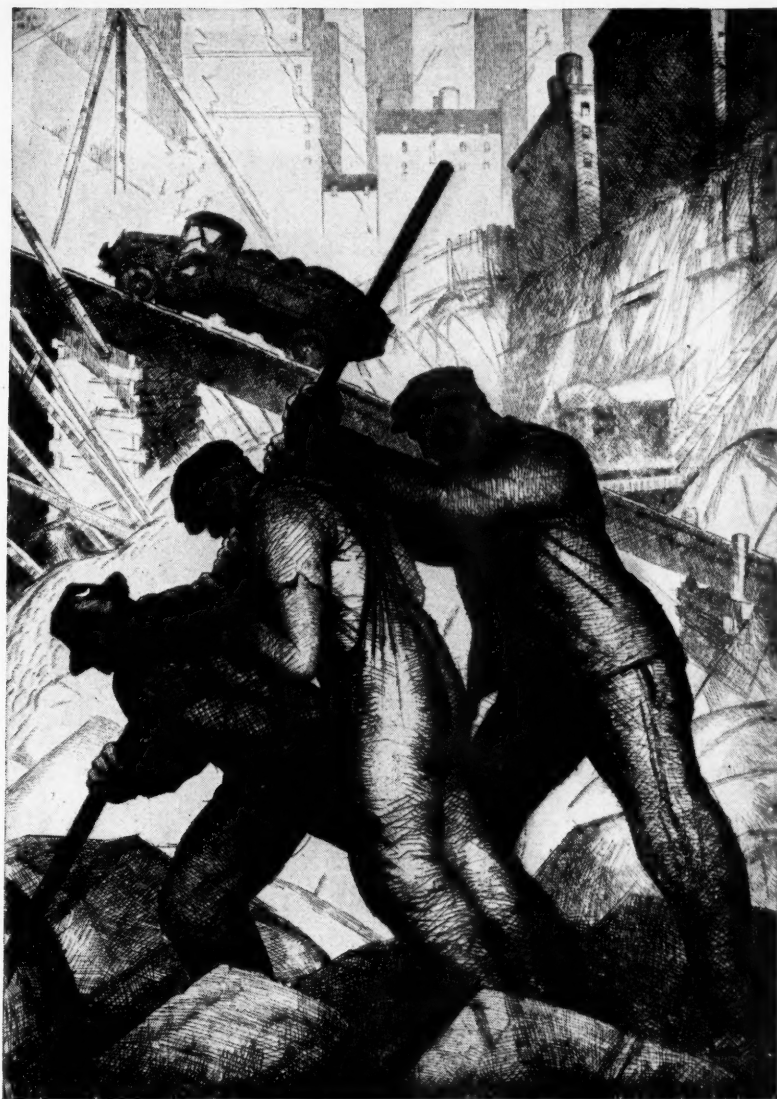
Manufacturers of
PAPER CUTTERS AND TRIMMERS • KNIFE GRINDERS
DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

ONE COULDN'T DO IT ALONE!

No single one of us alone could have handled the problems arising from the serious war-time shortage of paper. With an all-out war with Japan ahead of us, it still needs the combined efforts of all concerned, from the mill to the ultimate user of paper.

Fortunately, the necessary cooperative spirit showed itself from the very start. Mills and distributors have worked together to spread out the supply as fairly as possible. Buyers of paper have shown an amazing degree of ingenuity in fitting the job to the paper available.

Out of this wartime teamwork has come a stronger industry, with a new awareness that the problems of one are the problems of all . . . to be best solved through continued cooperation. International Paper Co., 220 East 42nd St., New York 17, N. Y.



Lithograph by James E. Allen

**INTERNATIONAL
PAPERS** *for Printing
and Converting*



HERE'S A SINGLE ANSWER...



TO MANY PRESSWORK PROBLEMS

"33" INK CONDITIONERS
"Makes All Inks Better"

Now you can step up the quality of your presswork with your regular inks . . . and promise your customers faster deliveries. 33 Ink Conditioners improve the printing qualities of all inks. They save your pressmen's time because they eliminate many of the production difficulties that normally slow down press runs—particularly on difficult stocks.

33 Ink Conditioners increase the affinity of inks for all types of stock. This means faster color spreading with improved brilliance. Halftones stay open and are sharper. You are assured of 15% to 30% greater coverage, less heating and elimination of crystallization. 33 Ink Conditioners are time-tested and proven . . . They save you time and money.

Send for an 8 lb. trial can, as guaranteed below. Write for a free copy of "To The Pressman" that tells how 33 Ink Conditioners will give you better results with the same inks you are now using.

100% Guarantee

8 LB. TRIAL ORDER If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

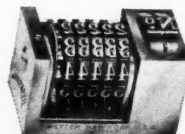
"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami
 Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville
 Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver
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Central COMPOUNDING COMPANY
 1718 North Damen Avenue, Chicago, Illinois
 IN CANADA - its CANADIAN FINE COLOR CO. LTD., TORONTO



Target---TOKYO
AND THE JAP'S DAYS
ARE NUMBERED, TOO



8014 Weller Nonpareil
 One of many models



Weller Rotary
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Weller NUMBERING MACHINE CO.
 ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.
 Sold by all dealers and branches
AMERICAN TYPE FOUNDERS



**You Get
Effortless Cutting
With Hairline Accuracy...
when you use**

SIMONDS "RED STREAK" PAPER KNIVES

"Red Streak" Paper Knives are made of Simonds own special electric steel, proved to produce the most effective paper-cutting edge on the market today. And every Simonds Knife made from this steel is precisely hardened and ground... has

exactly the correct taper, concave, and thickness tolerances... is mirror-finished for smooth cutting throughout the life of the knife. And this perfect knife comes to you just as it left the factory, packed with its edge protected literally by a cushion of air.

AND THAT'S WHY SIMONDS KNIVES CUT 15% MORE PAPER!

BRANCH OFFICES: 1350 Columbia Road, Boston 27, Mass.; 127 S. Green St., Chicago 7, Ill.; 228 First St., San Francisco 5, Calif.; 311 S. W. First Ave., Portland 4, Ore.; 31 W. Trent Ave., Spokane 8, Washington

**PRODUCTION TOOLS
FOR CUTTING METAL,
WOOD,
PAPER, PLASTICS**

SIMONDS
SAW AND STEEL CO.
FITCHBURG, MASSACHUSETTS

CUT THE WAR SHORT... BUY WAR BONDS... AND THEN BUY MORE WAR BONDS

When Writing These Advertisers, Please Mention THE INLAND PRINTER.



KEEPING IN TOUCH



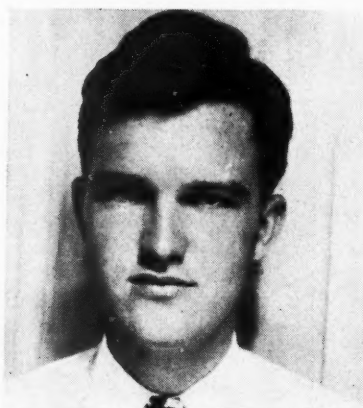
PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION

JULY 1945

THE "BIG 3" ESSAY CONTEST WINNERS



Paul Broman, Central High School, Duluth, Minn. won the first prize of a \$500 War Bond.



Second prize of a \$200 War Bond was won by Sammy Shannon, Murphy High School, Mobile, Ala.



To the third prize winner, Henry N. Taylor, Groton School, Groton, Mass., went a \$100 Bond.

Gopher State Resident Captures Top Honors

Announcement of the prize winners in the Ninth Printing Essay Contest, sponsored by International Printing Ink in cooperation with the National Graphic Arts Education Association, has just recently been made by the judges.

Leading the winners, in one of the closest contests the series has seen, was Paul Broman of Duluth, Minnesota, followed by Sammy Shannon of Mobile, Alabama. Third prize went to Henry N. Taylor of Groton, Mass., while the fourth prize of a \$50 War Bond was awarded to George Edward Ehrlich of Newark, New Jersey. Fifth prize of a \$25 War Bond was captured by J. David Tregurtha of Trenton, New Jersey. Five dollars in War Stamps was awarded each of the 25 runners-up.

Third of U. S. Covered

The subject of the contest, "Printing in the Postwar World", inspired entries from nearly a third of the United States, in addition to Canada.

Since the inception of these contests nine years ago, nearly 25,000 essays have been written by our American youth on subjects pertaining to the Graphic Arts, and the part played by

printing in national and international affairs.

These contests have brought letters of praise and endorsement from teachers and leaders in every branch of the Graphic Arts Industry.

Prominent Men Act as Jurors

Serving for the ninth year as Chairman of the judging committee, Harry L. Gage, Vice President of Mergenthaler Linotype Company, was assisted by such outstanding men as Dr. Howard T. Hovde, Research Fellow, Graduate School of Business Administration, Harvard University; the Hon. A. E. Giegengack, United States Public Printer; Dr. Webster N. Jones, Director of the College of Engineering, Carnegie Institute of Technology; and Beardsley Ruml, Treasurer of R. H. Macy Company, New York City, and author of the Ruml Plan.

Canada Takes Silver Cup

The School of Graphic Arts, Montreal, Canada, walked off with the special prize of a Silver Cup for the best printed essay. The essay, written by Lawrence

Carpman, was printed, bound and designed by the students of the school.

Special Prizes for 10th Anniversary Contest

The 1945-46 Contest will mark the Tenth Anniversary of the IPI Essay Printing Contests. Additional essay prizes, with a special Grand Prize to commemorate the occasion, will be featured. Announcements of the contest, the subject of which will be "Printing and World Peace", will be sent out early in the fall.

Who May Enter

Entrants must be registered students in the freshman, sophomore, junior or senior class of an accredited high school, trade school or preparatory school in the United States or Canada. Junior high school students in the ninth grade may enter. Entrants must not be more than 21 years old on December 1, 1945, and students below the ninth grade are not eligible.

Schools that have not competed in previous contests are urged to send their names to: International Printing Ink, Empire State Building, New York 1, N. Y. Those schools that qualify will receive announcements in the fall.

PUT A WAR MESSAGE INTO EVERY PIECE OF PRINTING

For source material, write GAVC, 17 E. 42d Street, New York

Molding Tenaplate in the
Maqua Company, Schenectady, New York



**Mold and
Hold**

... a "safety" for short runs

How many times one wonders whether to electrotpe or run from the originals.

If there is a press smash, there's the devil to pay—resetting the type and waiting for new halftones.

The run isn't long enough to justify the plate cost—so what to do?

Simple! Tell your electrotyper to mold the forms in Tenaplate and hold for instructions. Then no matter what happens, you have a safety. If there's a

batter on page 56, phone your electrotyper, give him the number and he'll have a new electrotpe to you in jig time.

For double protection tell him to hold a mold from the finished plate.

Sometimes even on a job entirely printed from electrotypes, a "mold and hold" is worthwhile. Then the forms can be broken without worry about needing them again. Your electrotyper has the answer.

Specify—**TENAPLATE**

TENAK PRODUCTS, INC.
610 FEDERAL STREET, CHICAGO 5, ILLINOIS



A RIPE OLD AGE

Now that we have reached the ripe old age of 75 years, we feel that we are well qualified to give assistance to those entering the lithographic field. If you have been doing some serious thinking about printing by offset you will find FUCHS & LANG ready to aid you in successfully putting your plans into operation. You may depend on all products manufactured by FUCHS & LANG because they are consistently good in quality and workability. F & L lithographic inks and supplies have been tested and accepted from coast to coast . . . by seasoned lithographers who have been most exacting in their requirements. If you haven't an F & L lithographic inks specimen book and supplies catalogue, write for your copy today. You will find these books of inestimable value.

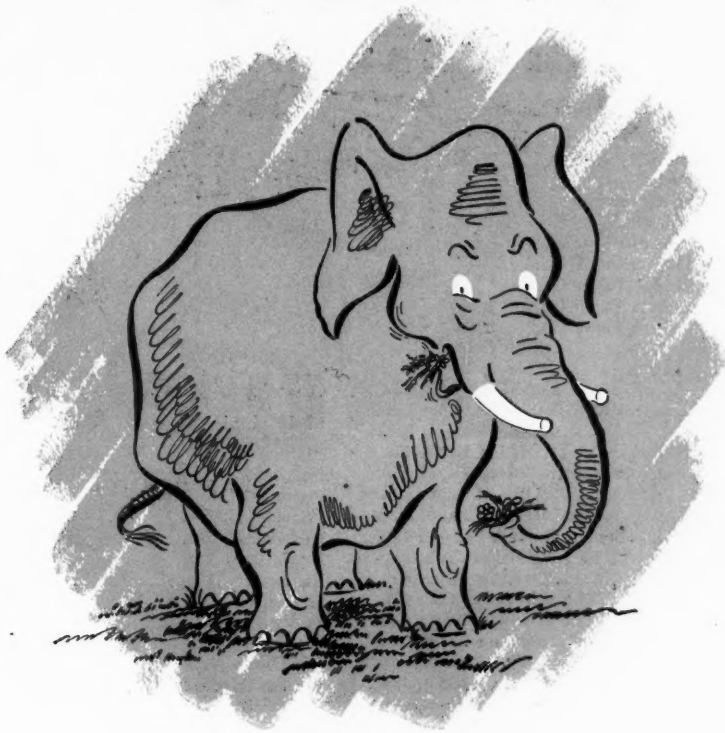
THE FUCHS & LANG MFG. COMPANY

(ESTABLISHED 1870) • • DIVISION • GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE, NEW YORK 13, N. Y.

BOSTON CHICAGO CINCINNATI CLEVELAND PHILADELPHIA ST. LOUIS
SAN FRANCISCO FORT WORTH LOS ANGELES TORONTO, CANADA

The elephant is big and strong.
His trunk is also very long.
Such mighty growth seems so unreal
With hay and peanuts for a meal.



ATLANTIC BOND TAKES COLOR IN LARGE AREAS

There's nothing strange about it . . . nothing unreal . . . Atlantic Bond can be flooded with ink without any mottled effect.

The secret, of course, is its flat, even surface, free from wrinkles, waves, and lint.

Not only that, when it comes to make-ready, shut-downs, and other pressroom troubles, Atlantic Bond is the printer's best friend.

Always, when you want to do a job better, faster, and more economically . . . a job that calls for a bond paper that has plenty of character and value . . . do it on Atlantic Bond.

Eastern
CORPORATION
BANGOR, MAINE
Makers of Atlantic Bond

EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID
 ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND
 ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD
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A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES
 An inexpensive, dependable watermarked
 Eastern Mill Brand Paper

MANIFEST BOND ★ MANIFEST MIMEO BOND
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 Cincinnati.....The Johnston Paper Co.
 Cleveland.....The Millcraft Paper Co.
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 Dallas.....Olmsted-Kirk Company
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 Miami.....Everglade Paper Company
 Milwaukee.....Wisconsin Paper & Products Co.
 Minneapolis.....Stilwell-Minneapolis Paper Co.
 Mobile, Ala.....Partin Paper Co.
 Monroe, La.....Louisiana Paper Company
 Muskogee.....Muskogee Paper Co.

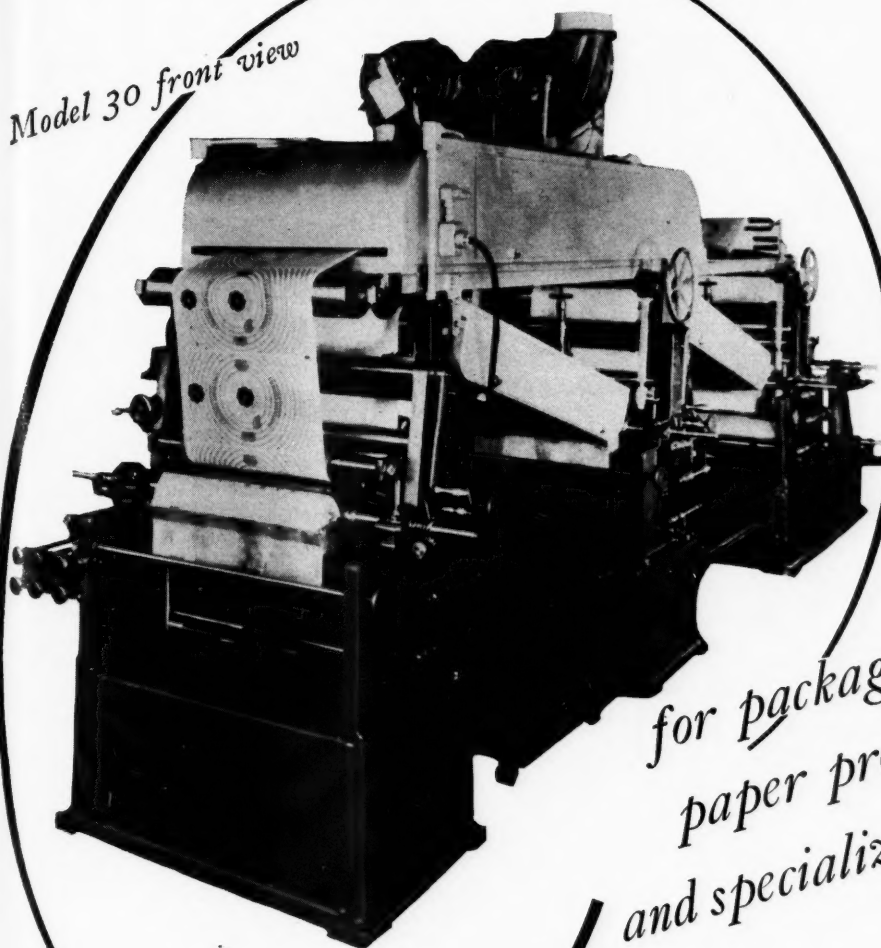
Nashville.....Bond-Sanders Paper Co.
 Newark.....Central Paper Co.
 New Haven.....Whitney-Anderson Paper Co.
 New Orleans.....Alco Paper Co., Inc.
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 Forest Paper Company
 New York {Majestic Paper Corp.
 Milton Paper Co.
 A. W. Pohlman Paper Co.

Oakland.....Carpenter Paper Co.
 Omaha.....Field Paper Co.
 Orlando, Fla.....Central Paper Co.
 Philadelphia {Molten Paper Company
 The J. L. N. Smythe Co.
 Pittsburgh.....General Paper and Cordage Co.
 Portland, Me.....C. H. Robinson Co.
 Portland, Ore.....Carter, Rice & Co. of Oregon
 Providence, R. I.....Narragansett Paper Co.
 Richmond.....Virginia Paper Co.
 Roanoke, Va.....Dillard Paper Co.
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 St. Louis.....Shaughnessy-Kniep-Hawes Paper Co.
 St. Paul.....E. J. Stilwell Paper Co.
 San Antonio.....Shiner-Sien Paper Co.
 San Diego.....Carpenter Paper Co.
 San Francisco.....Carpenter Paper Co.
 Savannah.....Atlantic Paper Company
 Seattle.....Carter, Rice & Co. of Washington
 Shreveport.....Louisiana Paper Co.
 Springfield, Mass.....Whitney-Anderson Paper Co.
 Stamford, Conn.....Lott-Merlin, Inc.
 Tallahassee.....Capital Paper Co.
 Tampa.....Tampa Paper Co.
 Texarkana, Ark.....Louisiana Paper Co.
 Toledo.....The Millcraft Paper Co.
 Trenton.....Central Paper Co.
 Tulsa.....Tulsa Paper Company
 Waco, Texas.....Olmsted-Kirk Company
 Washington, D. C.....Virginia Paper Company
 Wichita.....Southwest Paper Co.
 Worcester.....Butler-Dearden Paper Service
 York, Pa.....The Mudge Paper Co.

Monterrey, N. L., Mexico.....Carpenter Paper Co.

MANIFEST BOND ONLY is also sold in New York City by
 Henry Lindenmeyr & Sons, Merriam Paper Co. and George
 W. Millar & Co., Inc.

Model 30 front view



*for package printing
paper processing
and specialized printing*

ROTOGRAVURE PRESSES

ROTOGRAVURE ENGINEERING CO.

299 MARGINAL STREET, EAST BOSTON 28, MASSACHUSETTS

[division of MILLER PRINTING MACHINERY CO.]

When Writing These Advertisers, Please Mention THE INLAND PRINTER.

TO THE MARITIME INDUSTRY

FOR

Distinguished Service

The reply of American industry to the challenge of Brutalitarianism has been a deluge of production never before achieved by any nation in the history of mankind.

A significant share of the credit for this amazing record of accomplishment should be given to our Maritime Industry which, since Pearl Harbor, has produced a tonnage of vessels that will live forever as an epic of Yankee ingenuity. Federated is proud to salute every individual in the Maritime Industry for this magnificent job!

And proud, too, that since the start of the war, nearly two billion pounds of Federated non-ferrous metals have been supplied to the shipbuilding and other American industries to help speed the day of ultimate victory.



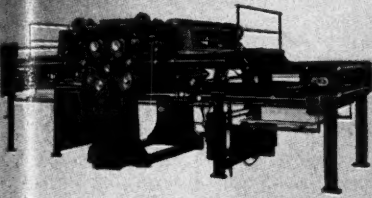
Federated
METALS DIVISION
FMD AMERICAN SMELTING
& REFINING COMPANY
120 BROADWAY, NEW YORK 5, N. Y.
Nation-wide service with offices in principal cities

ONE OF A SERIES OF ADVERTISEMENTS DEDICATED TO THE PRODUCTIVE ROLE OF AMERICAN INDUSTRY IN WORLD WAR II

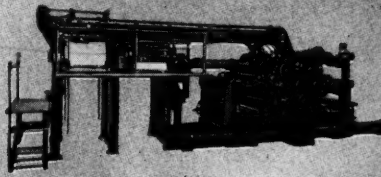
COTTRELL ROTARY PRESSES...

produce most of the world's
full-color volume printing

Everything points to the greatly expanded use of color printing in the days ahead. What color presses are more logical to consider than those on which *the greater part of the world's full-color printing in volume is already being produced?*



Net production figures reported by users of this Cottrell two-color, sheet-fed, rotary press (left) are greater than the running speeds of any other two-color letterpress unit. The fifth cylinder on the



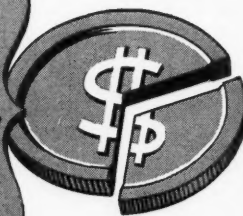
offers such practical advantages as the ability to handle a metallic ink or flat tint in connection with four-color process work, and also when two plates of the same color must be printed without lock-up margins.

C. B. COTTRELL & SONS CO. WESTERLY, RHODE ISLAND

New York: 25 East 26th St. • Chicago Daily News Bldg., 400 West
Madison St. • Claybourn Division, 3713 North Humboldt Ave.,
Milwaukee, Wis. • Smyth-Horne, Ltd., Chipstead, Surrey, England



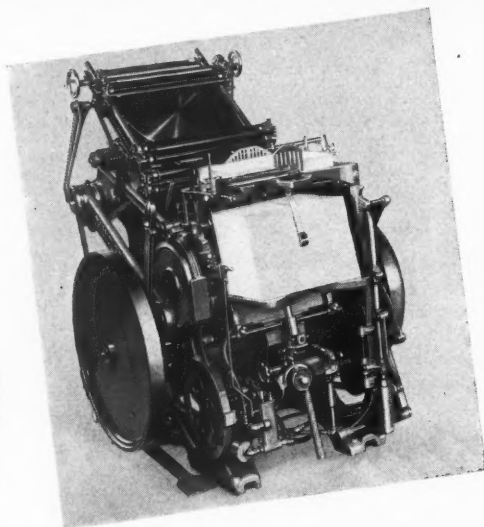
Cut those
**"DOLLARS OF
 RISING COST"**



with **CRAFTSMAN AUTOMATIC UNITS**



*Craftsman
 Automatic Unit
 12x18*



THE period ahead looks like a period of rising costs—a time when printing equipment that can deliver greater production will mean more than ever.

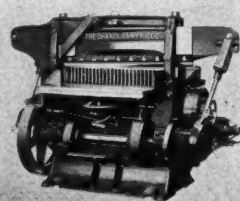
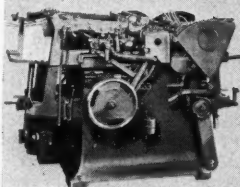
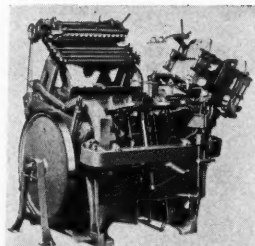
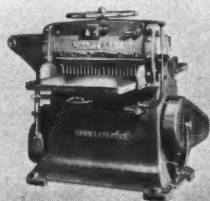
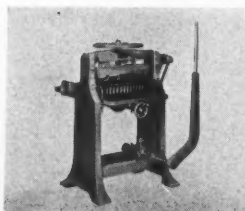
With Chandler & Price Automatic Units you can get better printing . . . quicker get-away . . . and more profitable production.

Take the question of impression adjustments. On a Craftsman Unit this is simply a matter of a few turns on a convenient handwheel because impression screws are eliminated. This feature alone can reduce makeready time as much as 25 to 40 percent—or nearly an hour's active production for each day's run.

Write for complete details of this cost-cutting press.

THE CHANDLER & PRICE COMPANY
 CLEVELAND, OHIO

Builders of Printing Equipment for 60 years



MEAD
papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.
 ARIZ.: Blake, Moffitt & Towne; Zellerbach.
 ARK.: Roach Paper Co.
 CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
 COLO.: Dixon & Co.
 CONN.: Rourke-Eno Paper Co.; John Carter & Co.
 D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
 FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
 GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
 IDA.: Blake, Moffitt & Towne; Zellerbach.
 ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.
 IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
 IOWA: Carpenter Paper Co.
 KAN.: Carpenter Paper Co.
 KY.: Louisville Paper Co.
 LA.: Alco Paper Co.
 ME.: Arnold-Roberts; C. H. Robinson.
 MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
 MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
 MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
 MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
 MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
 MONT.: Carpenter Paper Co.
 NEB.: Carpenter Paper Co.
 N.J.: Bulkley, Dutton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
 NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dutton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
 NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
 N. C.: Dillard Paper Co.
 OHIO: Ailing & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
 OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
 ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
 PA.: Ailing & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
 R. I.: John Carter & Co.; Narragansett Paper Co.
 S. C.: Dillard Paper Co.
 TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.
 TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.
 UTAH: Carpenter Paper Co.; Zellerbach.
 VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.
 WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
 WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



Sawdust Passion

What may happen to attar-of-roses, musk, ambergris, and civet — to say nothing of romance and passion — is problematical; but don't be astonished when perfumes are sold proudly with the guarantee that they were extracted from genuine sawdust! Chemists have discovered that the nation's wood-waste — some 60,000,000 tons a year — holds untold treasures like perfumes and drugs, flavors and foods, sugar and alcohol, textiles and motor fuels.

But that is the chemist's post-war world. Today, each of us can work wonders with other waste materials. Waste paper, for example — needed critically to wrap, pack, tag, and protect 700,000 different items for war. Tin — to protect the foods of our armed forces against the dampness

and insects in the vast Pacific. Grease — to make our shells and rockets and bombs explode for Victory.

It takes paper to help Uncle Sam sell, and paper is our business. We and our merchants work tirelessly to provide it for all essential needs. We like to think that each sheet of Mead, Dill & Collins, or Wheelwright brands does later duty in the form of salvaged waste.

★ ★ ★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

ESTABLISHED 1846

MEAD
papers

THE MEAD CORPORATION

"PAPER MAKERS TO AMERICA"

U. S. War Savings Bonds: Still the Best Buy in Paper Today!

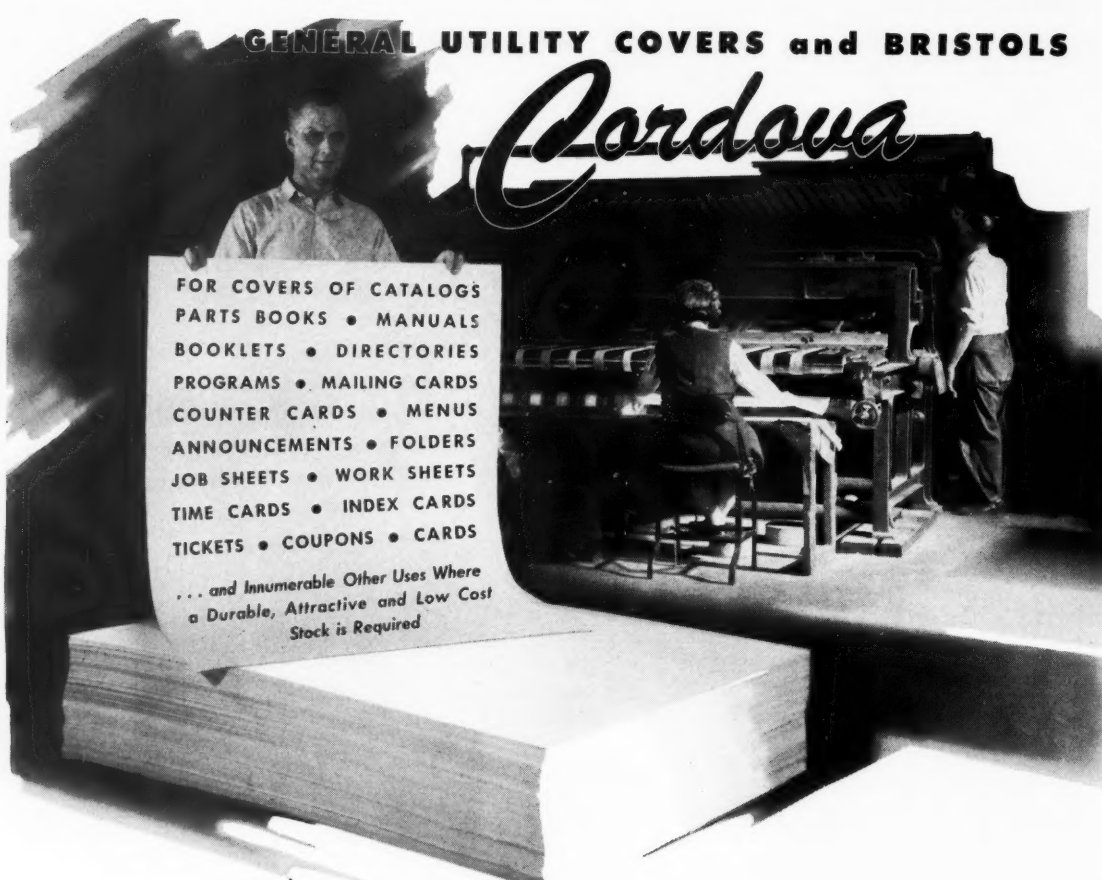
THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 - SALES OFFICES: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS - PHILADELPHIA - BOSTON - CHICAGO - DAYTON

When Writing These Advertisers, Please Mention THE INLAND PRINTER.

23

GENERAL UTILITY COVERS and BRISTOLS

Cordova



FOR COVERS OF CATALOGS
PARTS BOOKS • MANUALS
BOOKLETS • DIRECTORIES
PROGRAMS • MAILING CARDS
COUNTER CARDS • MENUS
ANNOUNCEMENTS • FOLDERS
JOB SHEETS • WORK SHEETS
TIME CARDS • INDEX CARDS
TICKETS • COUPONS • CARDS

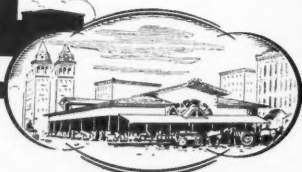
... and Innumerable Other Uses Where
a Durable, Attractive and Low Cost
Stock is Required

Supplied in both cover and bristol weights, Cordova has as wide an application for use as any plate-finish paper ever produced.

Primarily, Cordova is a tough, serviceable stock. Like other Detroit Sulphite papers, it is made of pure, slow-cooked Mitscherlich sulphite in which the fibers are fully preserved. It is ideally suited for use where the printed piece is subject to constant handling.

In quality-appearance, Cordova is unsurpassed by any similar covers or bristols. It is available in an unusual range of clear, sparkling colors adaptable to any design or any combination of inks.

These characteristics, coupled with its low cost, have been the factors which have influenced thousands of concerns to "Print It On Cordova."



**DETROIT SULPHITE
PULP AND PAPER COMPANY**

DETROIT 17

MICHIGAN

To make a Sharp Impression use Aluminum Litho Plates

Einson-Freeman Company, Inc., in New York City, has found aluminum litho plates keep a sharp, clean image longer. In addition, the light color of Alcoa Aluminum Lithographic Plates makes it possible to check work before plates are put on the presses. Talk with your distributor about them, or write Aluminum Company of America, 1837 Gulf Building, Pittsburgh 19, Pa.



Photo composing an aluminum litho plate on a step and repeat machine at Einson-Freeman Company.

ALCOA ALUMINUM LITHO PLATES



TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



With the lightening of the shadows of our day comes a new order of things. Not "reconversion" but rather resumption of a journey upon a known course with friendly travellers and to a mutually desired destination. Displaced relationships will have to be readjusted and limited services broadened. The wartime restrictions we have all shared will ease with time — time in which to put finishing touches to a new "high" in Paper perfection and production service.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA



SEMPER FIDELIS

DEPENDABILITY when the importance of results means everything—that's Linotype;

CAPACITY when a margin of safety means truly successful performance—that's Linotype;

VERSATILITY when more than single purpose assures the plus factor in production—that's Linotype, too.

BLUE STREAK Linotypes possess and owners and operators alike rely upon these important requisites.

LINOTYPE



BROOKLYN

"Fighting for the Right, to see the dawn of Peace"—BUY BONDS!

Linotype Bodoni Family

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back.



A Difficult Subject received masterly handling by McCormick-Armstrong Company, Wichita, Kansas . . . The maker of some of America's finest ceramics insisted that "color and texture must be faithfully reproduced" and the offset platemakers and pressmen did just that. A soft-coated paper was chosen which would give the necessary white highlights and still retain the softness of the flowers.

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J. L. Frazier, Editor

THE LEADING BUSINESS AND TECHNICAL JOURNAL

IN THE PRINTING AND ALLIED INDUSTRIES. PUBLISHED BY MACLEAN-HUNTER PUBLISHING CORPORATION • JULY, 1945

Successful Salary Bonus Plan

SKILLED EMPLOYEES engaged in productive work in the mechanical departments of the Waverly Press, Baltimore, may earn as much as 33 per cent above their basic hour rates under a wage incentive plan which the company operates with much success.

This wage incentive or bonus system is an important and integral part of Waverly's over-all policy of applying the principles of scientific management to the operation of a printing plant. It is a policy designed to obtain optimum production from equipment and personnel in a way that is advantageous and fair to both management and the employees.

Closely allied with the bonus plan, as the company's policy relates to personnel management, is the use of time and motion studies to establish standards of efficiency upon which bonus rates are based, the use of aptitude tests for the selection of personnel in all departments of the plant and office, and a program of apprentice training conducted by the company.

Getting optimum production from personnel and machines also implies, of course, modern precision machinery, excellent plant layout, straightline flow of work through the plant, and satisfactory shop conditions. All these factors necessary for efficient operation are provided by the company.

Time and motion studies, besides being used to establish standards of efficiency for workers in various departments, also govern the arrangement of machines and materials so that the worker can make the most efficient use of his skill without lost motion, unnecessary steps, or undue fatigue.

Any one of these phases of scientific management as practiced at

Based on standards of efficiency patterned for that particular plant, the wage incentive system at Waverly Press, Baltimore, gets maximum production from personnel and machines and is satisfactory to both management and employees

By Glenn C. Compton

New York Editor



Waverly Press would require a separate story to do it justice. This article is concerned primarily with a description of the wage incentive plan successfully used there.

From time and motion studies conducted under the supervision of Rob Roy, who is chief engineer of the plant, standards of efficiency for various operations have been established. For purposes of illustration, let us see how the system is worked out to apply to monotype keyboard operation.

The formula for efficiency is the standard time divided by actual time. Applying this formula to the keyboard operator, his efficiency is determined by dividing the standard time for setting a given amount of material by the actual time he took to set it, plus the number of minutes it will take to correct the errors he made.

If the operator or any other productive worker is 75 per cent efficient, his production is considered normal and he earns the base rate of pay. For each 5 per cent increase in efficiency he earns a bonus percentage up to 33 per cent above base pay for 110 per cent efficiency.

Let us assume that 4,400 ems an hour is the 100 per cent efficiency

standard for setting straight English matter on the monotype keyboard. The operator, however, takes 75 minutes to set this (which is at the rate of 3,520 ems an hour) and makes errors that will take 5 minutes to correct. His efficiency then would be 75 per cent (60 divided by 80). This is considered normal and he would earn the base rate of pay.

Should an operator set the matter in 62 minutes and make errors that amount to four minutes correction time, his efficiency would be approximately 90 per cent (60 divided by 66). His bonus percentage would be in the third bracket—in the third 5 per cent step above normal 75 per cent efficiency.

If he were an exceptionally fast and accurate operator and could set the matter in 52 minutes with correction time amounting to only 2.5 minutes, his efficiency would be 110 per cent and he would earn the highest bonus paid—33 per cent above the basic hourly rate.

The foregoing examples were based upon standards for setting straight English matter. The same formula is used to measure efficiency on all kinds of work, but the production unit upon which the standard is based varies with the difficulty or complexity of the operation involved.

Before copy is given to an operator it is assigned a classification in the planning department. Starting with straight English matter as the norm or 100, an increment of 10 per cent is added for each increasingly more difficult classification, such as odd measure, leaders, tabular matter, and foreign copy, up to 60 per cent for formula work.

If 60 minutes is considered standard for a given quantity of straight matter, then 96 minutes (160 per cent of 60) would be standard for

the same number of ems of mathematical formula work.

The setting of standards to fit each type of work according to its degree of difficulty is very important, Mr. Roy emphasizes. Standards must be *actual* rather than *average*. When the wage incentive plan was first used at Waverly Press, average standards were set up to cover the various hand composition operations.

This was unsuccessful because the operators wanted to get on easier work "to beat the average" and so raise their efficiency rating. The present actual standards used at the Waverly Press were established three or four years ago on the basis of time and motion studies conducted by Mr. Roy and four journeymen from the composing room whom he trained to assist him.

Efficiency or bonus ratings for each worker are computed in the production department. In the case of the keyboard operator, proofs of his takes, along with a time record which he keeps himself, are sent to a production clerk who compares the results with the standard time set for that particular classification. The clerk selects a proof at random for measuring the accuracy factor (error correction time). One minute correction time each one thousand ems is considered a good or minimum standard.

Under the original plan keyboard operators, caster men, and compositors did not receive credit for work done until proof of each job had been mailed. There might be a lag of two weeks before he would know his rating for a particular day. This procedure has been revised so that the compositor, operator, or other worker knows the next day what his rating was for the day before.

Daily efficiencies are combined for a monthly rating, but bonuses are paid on a quarterly basis. A worker who has earned a certain efficiency rating in April, May, and June will get his bonus pay the next quarter beginning the first pay day in July.

If he earns the top rating of 110 per cent for an entire quarter, he will be paid the top bonus of 33 per cent throughout the entire next quarter, even though he be assigned to the non-productive or "unstandardized" work, which is extraordinary work which does not lend itself to any standard classification and therefore has not been measured for standard time.

To establish standards for the various productive operations in the composing room, the pressroom, and bindery, all jobs are rated according

to our modern engineering methods. Basic data are obtained from an adequate number of skilled workers on a particular operation in order to arrive at a standard for a diligent day's work.

To this is added a "delay factor," which is an allowance for normal interruptions of work such as time out for personal and mechanical delays. The final result is a time standard which permits a skilled, diligent worker to earn a top bonus of 110 per cent and the average, competent worker to maintain an efficiency of at least 75 per cent.

The engineer who examines the skilled worker at his job takes four factors into consideration: (1) the worker's effort, (2) his skill, (3) the working conditions, and (4) his consistency of performance. Evaluation of the fourth factor is based on data compiled during the period of the study.

Standards are revised from time to time as conditions change. Installation of faster machinery, or discovery through time and motion study of a more economical method of performing a manual task may necessitate a renewed study of an operation and constant revision of the standard in keeping with the changed conditions.

The wage incentive system and related engineering methods now in use at Waverly Press are the result of thirty-five years' experience in

scientific management. The entire program is conducted by the plant's own management under the supervision of Mr. Roy, who has been with Waverly Press ever since he finished school. This is not to disparage the services of consulting engineers—there are many of merit and repute who are entirely competent to handle all printing plant problems—but Waverly Press favors a *continuing* engineering program administered from within.

Experiments in the application of engineering methods at the Waverly Press began as far back as 1910 when Frederick W. Taylor, father of true scientific management, obtained the company as a client. The actual work was done by Morris Lewellyn Cooke, who was a classmate of Edward B. Passano, president of the Waverly Press.

These experiments were not very successful, primarily because all the impetus came from the outside, and they were abandoned after a trial. At no time since then has Waverly Press employed an outside expert on boosting production.

In 1919 the company inaugurated a combined profit-sharing and wage incentive plan. The worker's bonus varied not only with his production but also with the profits of the company. This plan bogged down when the depression drove profits to the disappearing level.

The bonus system in force today dates back to NRA days, when the wage incentive method was revived, but without the profit-sharing feature. During the 36-hour week then prevalent, a top man earning a 33 per cent bonus got the same pay he formerly earned during his 48-hour week. The company is now on a wartime 47½-hour week, but will return to 40 hours after the war.

In setting standards and in administering the bonus system, the human factor is never neglected, Mr. Roy emphasizes. Already cited is the delay factor used in arriving at a reasonable standard of time for an operation. The management leans over backward to be fair in any dispute over a bonus rating.

A pressman, for example, may receive an efficiency rating below his usual average. In making his complaint he explains that on that particular day he took time out from making ready his own job to help a beginner on another press. His rating is revised upward.

Features of the wage incentive plan and other management policies are frequently explained in the company's house magazine. Waverly employees are encouraged to make

SAVE SPOILED STAMPED PAPER

Do not destroy government stamped envelopes and postal cards that are spoiled in the process of printing—they're redeemable!

If presented at a post office by the original purchaser, spoiled stamped envelopes are redeemable at postage value and postal cards at 75 per cent of their postage value in stamps or stamped paper.

suggestions for improving production procedures. An "audience participation," the psychologist's name for that ingredient which makes radio quiz programs so popular, is an important factor in winning company-wide acceptance of its management policies.

Mr. Roy relates an incident which will demonstrate this principle of employee participation. One day he asked a compositor to write down all the things he did with his hands when he was removing the lock bars from a galley of type preparatory to makeup.

The man was asked to write down every motion, noting what he did with each hand. If the left hand was idle while the right was busy, he was to write "left hand idle." In making the study he had to return several times to the bank to review the motions he did automatically.

When he had finished, Mr. Roy asked what the report showed.

"Looks like my left hand is idle most of the time," the compositor replied, amazed at the results.

★ "OUT OF GREAT EMERGENCIES NEW LEADERS ARISE"

The subject on our cover this month originally illustrated an advertisement inspired by the manner in which R. S. Reynolds, Sr., president of Reynolds Metals Company, Richmond, Virginia, proved that aluminum is as easy to produce in overwhelming quantities as any other more commonplace material.

Aside from its colorful and dramatic appeal, the illustration was chosen for its timeliness with the new and needed leaders of today.

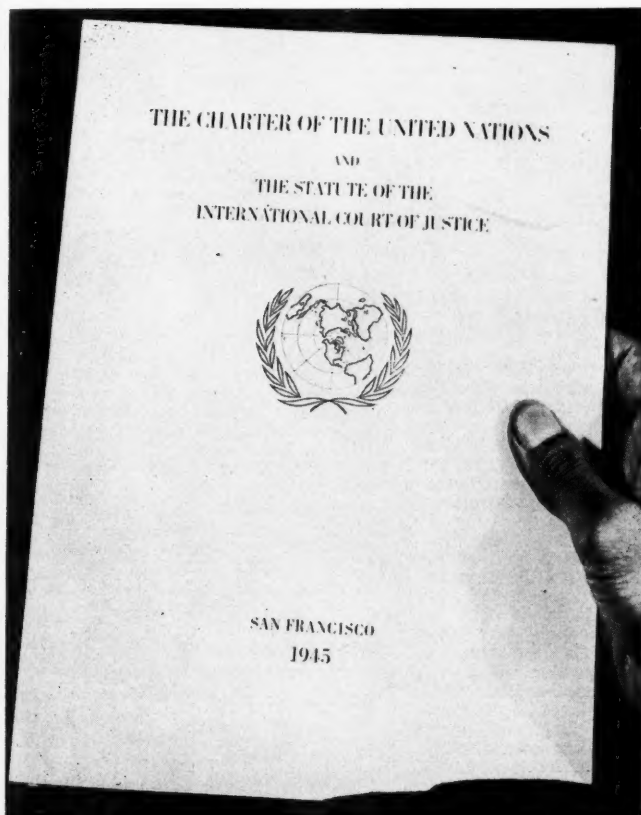
This advertisement for the Reynolds Metals Company, which permitted our use of the four-color plates, was conceived and executed by Buchanan & Company, New York City.

★
"Now," said Mr. Roy, "I want you to sit down, and without going back to the bank, figure out on paper a procedure that will enable you to make better use of your left hand."

At the end of a half hour the compositor had worked out a procedure for using both hands which would save several minutes in an hour. He was pleased with the result and quite enthusiastic about the new method because he had worked it out himself.

The thinking behind the Waverly Press policy of scientific management, as it relates to the worker's welfare, can be summed up by a quotation from the late Harrington Emerson, a pioneer in efficiency studies, who said: "A man can do more when he is interested, when he is stimulated, when he is skilled, when he works in form."

Waverly Press workers are interested because they have been given a personal part in formulating the program; they are stimulated because they have an incentive to do their very best; they are skilled, of course, through training and experience; and they work in form because the company provides an environment that is sound both physically and psychologically.



FOR THE UNITED KINGDOM OF GREAT BRITAIN AND NORTHERN IRELAND:
POUR LE ROYAUME-UNI DE GRANDE-BRETAGNE ET D'IRLANDE DU NORD:
大不列顛及北愛爾蘭聯合王國:
За Соединенное Королевство Великобритани и Северной Ирландии:
POR EL REINO UNIDO DE LA GRAN BRETAÑA E IRLANDA DEL NORTE:

FOR THE UNITED STATES OF AMERICA:
POUR LES ETATS-UNIS D'AMÉRIQUE:
美利堅合衆國:
За Соединенные Штаты Америки:
POR LOS ESTADOS UNIDOS DE AMÉRICA:

Samuel Farquhar and A. R. Tommasini of the University of California Press, Berkeley, where the binding was done, inspect page proofs of the United Nations Charter and the Statute of International Court of Justice. Simple title page of the charter contains the UNCIO emblem. A sample of the signatory pages shows the choice of languages for the fifty nations who recently signed the charter in San Francisco. (Acme)

★ ★ TROUBLE SHOOTERS ★ ★

FOR THE BACK SHOP

Convenient Lineup Check

Graph paper, ruled with faint cross-rules and obtainable in most stationery stores, gives the printer a convenient method of checking lineup on small forms, particularly when the form contains rules.

After the gage pins have been placed in approximate position on the platen, a piece of the graph paper is cut to the size of sheet to be printed, and a proof is pulled. If any lines are not centered

black. This will provide a better contrast with the gray or green ruling on the graph paper. Another point to be watched is that the try-sheet should be trimmed exactly square with the cross-rules on it.

Save Time on Trimming Proofs

In production planning departments which make use of elaborate dummies and are forced to trim a large number of proofs, the special proof-trimming table illustrated here will save many hours of work.

The only necessary materials are a table of proper height, a cutter such as is used in most offices, a piece of plate glass, two or three light bulbs and sockets and a switch, and enough lumber to build a box for the lights and a waste basket.

A large Chicago plant built a special table for this purpose. It is of a height which provides for the comfort of the three men in the production department who trim 90 per cent of the proofs. The cutter could have been bolted at one end of a large table just as well, or the special-built table could have been made so that its height could be adjusted.

The top of the table was made about 18 by 24 inches, and a slot for the plate glass was cut close to the right-hand edge (along the 18-inch dimension). The card cutter was then bolted to the table top with its cutting edge extending out over the glass.

The box for the lamps was constructed about six inches square, and one socket was fitted into each end of it. The location of lights is not important, but sufficient light to show through a sheet of 100-pound enamel is necessary.

The hanging waste basket was an after-thought. A large wire waste basket placed on the floor was tried at first, but many of the trimmings nevertheless fluttered to the floor and made a mess, so this wooden basket hanging on two hooks was substituted and solved the problem.

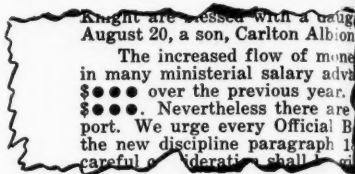
A drawer was provided, large enough to hold a square, a triangle, a line gage, a steel rule, different kinds of pencils, and a "stabber."

Most of the proofs in this plant were trimmed down close to the type (and I do mean close), so all that was necessary to operate the cutter was to turn on the lights, slide the proof up to the point where the light showed no type extending over the cutting edge, and whack it off. This was repeated on four sides of the proof.

In cases where specific margins had to be left on the proofs, they were measured up and two holes were stabbed along each margin. The proof was then moved up to a point where the light showed through these pinholes before it was trimmed.

Last Minute Changes

What to do when a form must be rushed through and held on the stone or press for some last-minute figures before printing?



Insertion of black "bullets" calls attention to blank spots held open for last-minute insertions

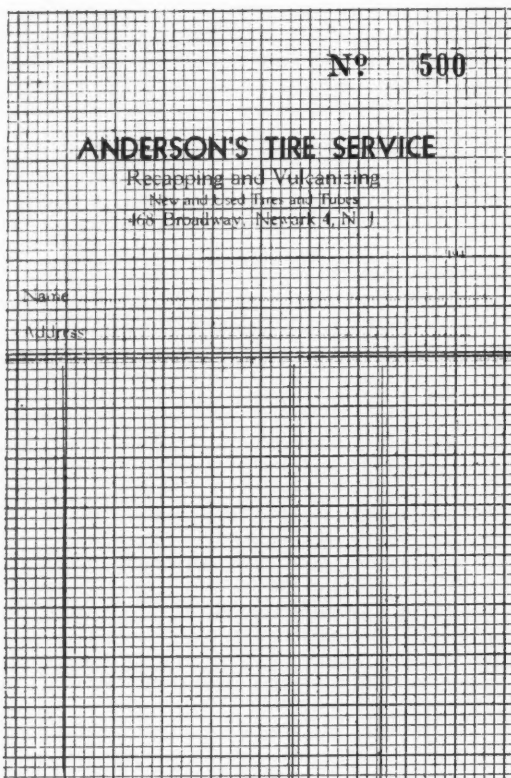
The plant in Lawrence, Kansas, in which Editor Frazier spent some worthwhile years, uses a system that eliminates the possibility of such jobs being printed without the missing figures.

When the numbers or other information are missing from the copy at the time type is set, the machine operator fills out the blank with heavy black "bullets." Then, if the information is not forthcoming before the job reaches the makeready stage, the heavy black spots catch the attention of the pressman, who can storm into the front office and ask: "What's going on here?"

Distributor Stops

Another cause of distributor stops is reported by Milton Gilstrap, of Sanitarium, California. The channel entrances of his machine seem to be made of less springy material than is used on most machines, and many of these entrances had become bent by jammed mats.

On noticing this, Mr. Gilstrap started bending the entrances back every time he had trouble with the distributor. As a result he now has only about two distributor stops a day.

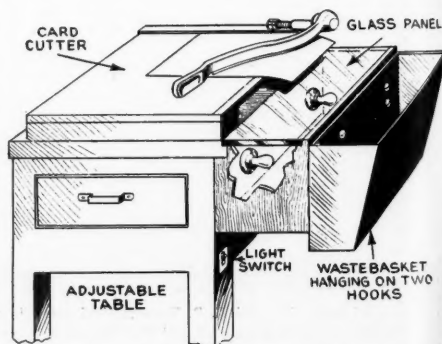


Whether the lines are centered and square may be seen at a glance when ordinary graph paper is used for proofing a form such as this

or not square, the lines on the graph paper will show this at once.

When the gage pins have been set in correct position, a final proof is pulled on graph paper and filed in the job envelope for use as a guide in setting the gage pins when the customer orders a reprint on the job.

Care should be taken to obtain a graph paper which has very faint ruling, so the elements of the form will be more easily checked. It should be ruled in 6-point squares if possible. In some cases it will be practicable and time-saving to ink the press up with a bright colored ink for purpose of makeready, even though the job is to be printed in

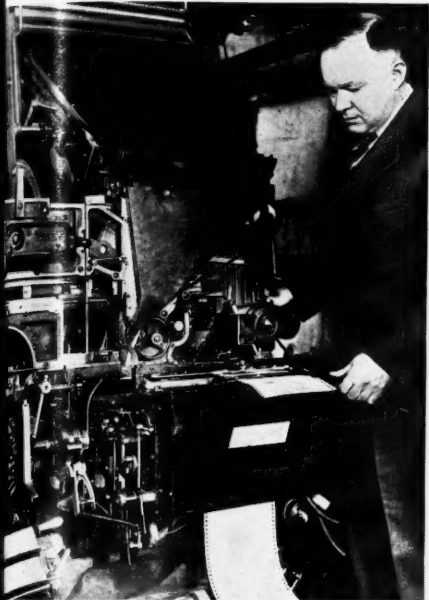


An easy carpentering job, of simple materials, this proof-trimming table pays for itself by saving both time and labor

NEWS AND VIEWS

This month the camera is aimed at men to whom deserved promotions have come; its lens captures a not well enough known invention and its creator; a GPO award acceptance; a group of judges; an outstanding educator and Craftsman; and OWI's DeWitt Patterson going native.

Distinguished judges in 15th annual newspaper typography contest held by N. W. Ayer & Son. From left side: Bennett, Frank Luther Mott, Lucian Bernhard, and Harry Hansen



Edward L. Green, inventor, with his "Semagraph" which sets type without human aid. Based on the "electric eye" scanning principle, it was invented several years ago. Acme Photo



Charles H. Jensen, president of Jensen Printing Company, Minneapolis, expressing the firm's appreciation of Certificate of Merit presented in person by Public Printer A. E. Giegengack

Graphic arts technical library of Milwaukee-Racine Club of Printing House Craftsmen are, from left to right, Walter Zahn, assistant librarian; Carl Becker, librarian; E. E. Radloff and H. Van Wingen, trustees



Connected with the paper business since 1932, W. I. Matthews has been appointed by Byron Weston Company as its representative in the New York metropolitan area



Starting 12 years ago at IPI's Brooklyn factory, Robert W. Sulzer has been named Allanta manager. He moves from Baltimore office, and before that sold in Cincinnati



The "Russian" above is DeWitt Patterson, pictured in Sweden, which is among many stops in an OWI survey he was making of European paper supplies



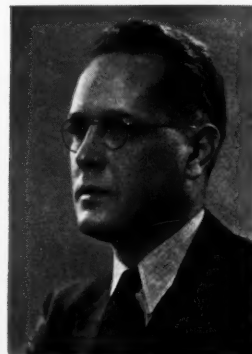
Photographed on a recent visit to THE INLAND PRINTER office was C. E. Moreno, the president of a large Mexico City dealer in graphic arts machinery, and supplies



The staff of the chemical division of the Harris-Seybold-Potter Company has been augmented by Don Grant, who will work on the research and sales program



E. B. Perry, formerly with International Printing Ink sales staff in Philadelphia, is now the manager of the Baltimore branch, replacing R. W. Sulzer



Education is main interest of Byron G. Culver, who heads the printing department of Rochester Institute of Technology, and reelected president of the local Craftsmen's club



The new manager of East Coast sales for Goss Printing Press Company is Lloyd D. Wright, who has been with the press manufacturer since 1935

Ads Commemorate V-E Day

● From all over the United States, THE INLAND PRINTER received copies of V-E Day newspaper ads—some soberly grateful, others jubilant. They displayed a consciousness of the battles ahead and all were American in feeling and execution. Paper limitations prohibit reproduction of but a few, thus the five here are not necessarily the best but are representative.



*America
is
grateful*

ZACHRY

55-57 N. PEACHTREE, N.E.
Home of Hart Schaffner & Marx Clothes



THEY MUST STAY

ROLLED UP!

We are jubilant, all of us. We are thankful that one part of a very tough job is finished. But one thing we must not be complacent. The din of joyful shouting must not overwhelm the voice of calm reason which tells us that the job is by no means completed.

There is bitter, costly fighting ahead. And beyond that, an equally important job—building a sound, solvent post-war America—guarding against the pitfalls of economic strife, depression and unemployment—holding fast to the principle of private enterprise which has made America great.

Here is a job in which every one of us has a share. And there is no better time than now to pledge our diligence and vigilance to the unfinished work ahead.

Like all America, we of the Burlington have had our sleeves rolled up during these past few crucial years. They'll stay rolled up for railroad transportation will play a tremendous part in the critical times ahead. As one of the team of American railroads, we want to play that part to the eternal glory of a greater and happier America.



AN ESSENTIAL LINK IN
CONTINENTAL TRANSPORTATION

BURLINGTON LINES

Chicago, Burlington and Quincy Railroad Colorado and Southern Railway
Fort Worth & Denver City Railway The Wichita Valley Railway Burlington-Rock Island Railroad



Marshall Field & Company



*Bless you
guys... you're almost there!*
LISTEN! ALL AMERICA'S CHEERING!

Marshall Field & Company

*From this day—
Forward!*

It's one way traffic to Tokyo! And it's up to you to back them up with the best you've got—that means work harder.

do more—finish up the job.

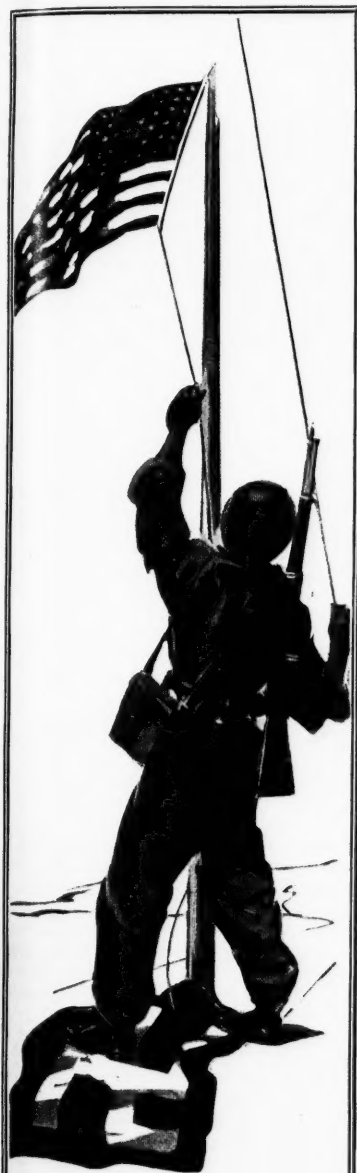
Watch out Tokyo—together—we're on our way!



OUR BOYS

HAVE ANOTHER WAR—SO HAVE YOU!

● Simple ad below used by Maurice L. Rothschild (C. W. Chapin, advertising manager) of Chicago. Reincke, Ellis, Younggreen & Finn prepared the reminder from the Burlington Lines. Two displays are from Marshall Field & Company, of which Margaret Egan is advertising manager. Mrs. L. E. Fickling, advertising manager, supervised the heart-warming layout for Zachry, Atlanta, Georgia.



MAURICE L. ROTHSCHILD

State at Jackson

Business Costs Will Also Expand

Take off rosy glasses when looking at postwar business and use

common sense in planning of safe expansion ● By A. C. Kiechlin

● THE DAWN of the postwar period will ring in an era of expansion for all business men from printers to grocers. The Government is intent upon a full employment after the war; business men are equally keen to attain the same objective; so are labor leaders. So, we shall have a new type of competition after the war—business men bent on proving that they can maintain peak employment better than Government-controlled agencies can.

Without question, free enterprise has made us industrially the greatest nation on earth. But the social consequences of the lay-off were too often overlooked. Now, however, all business men, keen for the maintenance of free enterprise, will do all in their power to maintain full employment without relief or WPA, because a return to such largess may bring all business under the paternal guidance of Washington.

Business men don't want this, so you can bet your retreaded tires that they will fight to maintain their independence. They can win this economic battle by keeping employment at a satisfactory level.

BUSINESS MUST EXPAND

Full employment means a steady business expansion. Even in our best prewar years our national income did not exceed 80 billion dollars. Full employment in the postwar period, say those in the know, should "kite" this figure to 125 billion dollars, maybe more. This money must reach the pockets of our citizens via business channels and it can't be done if we use the same physical assets of prewar years.

Additional machinery and equipment, rolling stock, office furniture and fixtures, office equipment, enlarged quarters, in short, expansion of present facilities will be necessary after the war to much greater degree than at any period in our history, probably in the annals of mankind. It must come if we are to attain maximum employment. The heat will be on, not only inside our country but from foreign countries, because the economic well-being of all other countries depends upon full employment and on prosperity here in America.

Maybe there will be a breathing spell after the war, but expansion

will come whether or not employment falls off for a time. Business men know that savings banks are all chock-full of depositors' money, much of which will be spent to maintain a standard of living unknown to many before the war but now an accepted mode of life.

It is unlikely that a temporary decrease of employment in the reconversion period after the war will depress the standard of living for the millions now working, as long as they have the funds to carry them over—and remember that the wartime standard of living for many Americans has been higher than the peacetime standard, despite shortages and rationing.

LIVING STANDARD HAS INCREASED

One reason for a food shortage is that more people are eating meat and butter today. Before the war many couldn't afford all that they wanted of such food. Shoppers once on relief before the war now crowd stores with fat purses.

The prewar standard of living was higher in America than elsewhere but it did not average as high as it does today. So we have really increased the standard during the war, not reduced it, as some contend, and Americans who have experienced this feel of better days will not be likely to retrench after armistice day. They will spend even if they must spend their savings.

In itself, the replacement of old equipment or wartime substitutes with new postwar goods should keep business booming after the war, but an added impetus to the demand will be the new products offered postwar purchasers, sales-coaxers that will intrigue the public into willing barter. Americans take quickly to the new. That's why many American homes have more conveniences than those of other nationals in similar levels of society.

We venture always readily into a barter, which keeps employment above the average and wages high, considering what other countries experience in this connection. The United States is geared to spending, whereas other peoples are inclined to think in terms of saving. Saving money is good for the fellow who saves it but not so good for the fellow who wants to sell something. To

have full employment, the products of labor must find a ready market. When they don't, our economic machine falls down.

Because we incline naturally to spending, business men are able to sell, produce, and market products, and to hire employees. It is a wheel within a wheel. So we are assured of a fat postwar market because of *mucho dinero* frozen in savings, because of a pent-up demand due to shortages, rationing, and the suppressed desire born of patriotism, which will rush to market with oil-gusher capacity when peace comes, stimulated to fervor by a parade of products born of the pressure of war, new things, different things that will help keep sales moving on a high level.

PRINTING WILL GET ITS SHARE

Postwar production and sales will bring a tremendous demand to the printing industry for everything from calling cards for salesmen to mail-order presentations. If postwar volume must be stepped up 50 per cent above prewar peak to provide full employment, it should take just that much more-advertising in maintaining the goal. This industry must be geared to the job.

We doubt if the printing industry can meet a demand of this magnitude with present facilities. Many plants are being run ragged now because of the difficulty of getting replacements. The printer has an expansion problem; and the sooner he gets at it, the better.

The \$64 question is how much should he expand, and where will this additional investment in fixed assets leave him on fixed expense. The printer has everlastingly been plagued with his fixed expense but never before has he experienced a period when this burden might leap upward so fast. Of course, if volume is kept at a figure that will cover over-all costs and net a profit for an extended period of time, he need not worry about the dollar value of his fixed expense because its ratio will always be in the safety zone.

MUST WATCH FIXED EXPENSE

Should the volume drop when the postwar buying spree has spent itself, or when a depression cycle dips sales for a time, what then? The printer's fixed expense can't be cut like his variable expense and the fixed ratio-to-sales figure will rise.

Fixed expense is that element of overhead that puts a business in the red. Variable expense can be cut, and sometimes discontinued temporarily by shutdowns, but we want to point out here that if business

Inter-Departmental Co-operation

IN THE "good old days" inter-departmental coöperation was practically unknown. Only one department, the pressroom, was considered a paying proposition. The bindery would perhaps pay its way, but the composing room with its heavy non-productive distribution costs was a necessary evil.

Modern costing methods have abolished this state of affairs and each department, if efficiently managed, is a profitable unit. The success of the trade composition plants and the binderies prove the possibility of each department being capable of individual success financially.

While the proper organization of all the individual departments should be the constant aim in every printing plant, executives often fail to realize the equal importance of smooth inter-departmental coöperation.

Compare the over-all efficiency of two plants of similar size, with highly efficient operation in each department. In the first plant, a form is prepared for the press. It is well squared up, is free from spring, and a reasonable amount of pre-makeready is applied in underlays and interlays. Upon arrival at the pressroom the foreman decides to print the job on a high speed automatic unit. Back to the composing room goes the form to be relocked. After printing, the job is sent to the bindery where a change in the folders becomes necessary owing to a different imposition.

In the second plant, where inter-departmental coöperation is practiced, the bindery is first consulted for most convenient folding, then the pressroom supervisor considers the best press layout to follow, the press on which the job is to be printed is chosen and then the stoneman goes ahead, locking up the form with the assurance of a smooth progression of the job all along the line.

In medium and large printing plants the departments may be considered under three sections, although the number of actual processes and distinct trades may considerably exceed this figure. Very few jobs will entail work in all departments but all will be subject to handling in each of the three sections. In some cases there will be an overlapping of the work of certain departments, which will cause them to be considered under different sections on different jobs.

For example, if the salesman seeks the aid of artists and layout men to prepare the dummy on an original idea with the hope of bringing in a new customer, such work is preparatory and if the salesman fails to get the order, the time spent on the dummy or artwork is included in the price of the job and should be regarded as part of the actual production.

The sections may be classified as follows:

Preparatory Section. This includes sales, estimating, costing, layout, copywriting, and artwork up to the acceptance of the order. **Production Section.** Layout, copywriting, and artwork after acceptance of order, photo engraving, electrotyping, composition, proofing, presswork, folding, binding, cutting, and other mechanical operations.

Finishing Section. Packing, delivery, and finalizing of account. Notice the last item brings us back to the costing department, making an endless chain of the directed efforts of the entire plant.

In the choice of personnel for promotion to superintendents or foremen, the executive wisely seeks the men with a thorough knowledge of some particular phase of the industry and with the ability to handle men. Several other factors are equally important. The aspiring superintendent should be examined critically on the following points:

A. Ability to Handle Men. This does not require a heavyweight bully, nor on the other hand a "lead them gently along" attitude. Although he may not be aware of the fact, the really successful foreman is a psychologist. He studies his men, realizes their individual limitations and good points. Some he must drive, others are more easily "kidded" along, while a few are best left almost entirely alone.

B. A Competent Operator. Ability to handle personally any class of work, and adjust and operate every machine in the department, engenders a feeling of confidence in the men in his charge. On the other hand, a foreman who can immediately diagnose a fault and issue clear instructions which will correct the trouble without leaving his desk is doing a better job than the one who adjusts the machines or dopes inks under the watchful eye of a workman who stands idly by.

Incidentally, this practice of taking over a task is likely to produce an inferiority complex and a feeling of jealousy in the worker, instead of the feeling of satisfaction which results from overcoming trouble, even if the foreman's advice had to be sought.

C. His Will to Learn. The executive must guard against appointing any foreman who considers he knows all there is to know and has a mind closed to new ideas and methods. A new worker often brings in fresh ideas and the foreman should be ready to give these serious consideration and a trial.

A progressive mentality is necessary to keep abreast of the rapid advances being made in processes and equipment and one of the best tests on this score is whether or not the aspiring foreman is a regular reader of trade publications.

Increased Production

BY E. G. SHERRIFF

D. General Knowledge of Trade. Apart from having thorough knowledge of his own trade, the successful foreman should have a sound knowledge of all the processes involved in all phases of the work he helps produce. It is not necessary that the compositor understand makeready or the press adjustments necessary for correct roller-setting, nor need the pressman have the ability to justify a line of type, or round the back of a sewn book.

But the foreman of a composing room should know that good work is impossible with incorrectly set rollers and that the principles and practices of makeready in letterpress printing are to produce the additional local pressure on solid areas necessary to compensate for the defects in form, paper, and press.

The pressman should recognize an over- or under-etched halftone and have some knowledge of correct proportions and margins. It is only by realization of the processes involved in other departments and a knowledge of troubles likely to develop on any class of work that efforts can be made in advance to guard against the occurrence of such faults.

E. Readiness to Coöperate. The ability of a foreman to keep his own department at peak production with the lowest possible hour cost is an ideal to strive for constantly, but production figures of an individual department are not so important to the executive as over-all plant production figures. An hour's delay in one department which will save three hours in another department is well worth while, even though the production figures of the first department suffer.

Formerly the pressroom received major consideration because machine-hour costs are invariably higher than man-hour costs, but the increased mechanization of composing room and other departments places all on a more uniform standard in this respect. The utmost effort should be made to achieve a friendly coöperation between all departments instead of the all too prevalent jealous rivalry, and the evasion of blame when something goes wrong.

The teamwork which invariably exists in small shops is due to the personal contact of workers in all departments. Lunch-hour discussions are as frequently concerned with shop problems as with sports or idle gossip. In the larger plants the members of the various departments do not mingle so freely. A visitor from another department feels that he is an interloper if he butts in on a lunch-hour discussion.

Communal recreation rooms correct this condition to some extent, but it will be found that even here the gregarious instinct

of man tends to form groups of the more intimate acquaintances within the departments. Therefore, it is necessary for the executive to plan for proper coöperation by a careful selection of superintendents and foremen and by the creation of a means of personal contact between these key men.

This can best be done by holding regular meetings of superintendents and foremen. The chief difficulty to overcome is the lack of interest which such a plan will receive from those concerned. Meetings should be held at least once a month—twice a month would be even better, but the men are not always prepared to give freely of their spare time to advance the interests of their employers. Therefore some inducement must be offered to make the meetings popular and successful.

Some social attractions may be achieved by the provision of cigars, cigarettes, and refreshments with a card party after the meeting, but this type of conviviality does not appeal to all men. Some prefer to spend their leisure hours in the company of their families. A regular fee should be paid for attendance, with an award for regularity.

This plan is perhaps the best as the men then realize the meeting is not only for the purpose of furthering the interests of their employer but is also of importance to their own interests which are dependent upon the successful operation of the plant.

The meetings should not be too formal nor should they be presided over by an executive. The employer or his representative should attend to make announcements, suggest plans, and give the necessary impetus to the primary object of the gathering. He may put forward suggestions of importance in various phases of the planned routine, but then he should retire to allow a greater freedom of discussion than would be likely in his presence.

There should be no pulling of punches in the discussions. The right type of chairman will check any abusive recrimination but a heated argument will often clear the air of a rankling discontent likely to jeopardize the very coöperative spirit being sought.

The type of man suitable to hold the position of foreman should be capable of accepting criticism, provided that criticism is constructive and helpful. And the meeting should always terminate in a spirit of friendship no matter how rugged some of the punches have been.

It is certain that efforts along these lines will pay handsome dividends in less spoilage, greater over-all production, and higher efficiency of the entire plant, resulting from a more harmonious teamwork between departments and a more friendly atmosphere.

men coöperate in trying to maintain a maximum employment, the lay-off, even for a short period, will be frowned on generally.

Printers and other business men will be more likely to keep their plants running, to keep their salesmen out soliciting business than in prewar years, even if this means reduced profits for a time, because they will try to do their bit to offset a wide unemployment so that free enterprise can prove its case. This may be a departure from prewar methods but the postwar period will witness more than one very radical change in business routine.

EXPANSION RAISES FIXED EXPENSE

What we want to emphasize here is that expansion will "kite" fixed expense and this expense may rest heavily on the printer when low-volume months stalk into the business picture, particularly if the printer tries to maintain his full employment under those circumstances. For this reason, he must weigh and consider expansion in relation to this fixed expense.

If he installs additional machinery in the postwar period, if he increases the size of his plant, this will mean a higher ownership expense, such as mortgage interest and taxes, bigger costs for maintenance and repairs, and higher depreciation. It may mean more delivery trucks, which will increase fixed charges for truck depreciation, insurance, garage rent, and other expenses that can't be cut, and that increase in the percentage-to-sales ratio when volume drops.

MAKE EXPANSION PLANS NOW

To play safe, the printer should mull over his postwar expansion now. He must do more than just fix a figure for this investment; he must estimate the additional volume required to carry fixed expense at a safe ratio, and this volume should be more than a one-year figure he conceived optimistically. He should budget his volume for at least five postwar years and make allowance for drop-offs in business.

We can not offer definite figures here because all businesses differ in this regard. We can only reveal the hazards of postwar expansion.

No two printing plants ever need the same operating supervision. Operating routine differs, so do policy and the managerial technique. The printer must use his own judgment as to the ratio of fixed expense to sales that he can handle safely over a long-term period in the postwar tomorrow, and then gear his expansion investment to that ratio.

Many concerns in the past have gone over the hill after investing too much in fixed assets because things looked rosy around the corner but they didn't look far enough or they would have seen the black clouds in the offing.

One good guide to safety on fixed investment is never to let your fixed assets exceed net worth, otherwise, the business capital is frozen in slow liquidation, and the upkeep expense on the fixed assets will be abnormally high.

Experience figures should be analyzed to determine the most profitable ratios of fixed expense to sales during past years—hard years and good years. Try to reach a happy medium percentage for postwar operation. Do not use the percentage shown for the top-volume years because, should volume drop in the postwar days, this percentage will be too high and may result in a business loss.

COMPETITION WILL BE KEEN

When considering after-the-war investment, the printer must also think of upkeep and other fixed expense on these projects, including interest on the sum invested. This expense may be figured in costs but can't be deducted on tax returns.

Printers may contend that inasmuch as full employment is the goal of postwar business, about 50 per cent more income than at the highest peacetime peak, that they should get enough additional business to pay for the fixed charges brought about by the expansion. They may argue that if they can pay the fixed charges on volume today, why not in the postwar tomorrow on a higher postwar volume even though they have expanded facilities. Could be—but there will be more competition in the postwar period, not competition from printers in the business now but from the new blood coming into the industry. This is another angle to be considered.

SMALL BUSINESS NEEDED

The Government, through the G. I. Bill of Rights; labor leaders, and business interests of various kinds are encouraging the promotion of new enterprises, particularly small ones. They do not want postwar monopoly; they want more small business men in the field. In fact, the small business men have always employed far more persons than the monopolists have, and the wages they pay are often more than paid for similar work in big plants.

Obviously, a healthier condition is created when all the business is

spread around instead of put in a few fat laps. Then too, to get full employment, this country will need more employers; consequently, the encouragement of small *entrepreneurs* in postwar expansion. This should bring many small business men into every field after the war and, as a result, that 50 per cent postwar increase may be largely swallowed up by newcomers to the printing industry. The printer in business now cannot go in over his head on expansion in anticipation

of a big upswing in volume in his particular plant.

It isn't wise to saddle oneself with additional fixed charges until all phases of this postwar expansion problem are considered and analyzed. Keep alert to all indications of what's coming. If the situation appears nebulous now, eventually something will crystallize. Be on deck when it does and have your oars ready. Your expansion program should not be figured on your cuff. Plan it with extreme care.

SMALL DOSES OF PHILOSOPHY BUILD

—►BIG EFFECTS

FROM LITTLE ADS

*A*LONG with being a successful employing printer, L. G. Laycook, Sr., owner of the Laycook Printing Company, Jackson, Tennessee, is also a philosopher with a talent for coining apt phrases. Years ago he adopted as his sole method of promotional advertising a single-column, 5-inch advertisement under the heading "Wise and Otherwise" which appears daily in the *Sun*.

If a thing isn't worth printing well on good paper—it isn't worth printing at all. And the chances are it isn't worth reading either. Type should be seen—not blurred.

If you don't expect your message to be read and your highest ambition is to be represented in everybody's waste basket—you might as well throw the original manuscript in your own waste basket and get mass production. Good printing demands and gets good attention.

Many a business that is reported to be sound is sound—asleep! There are two reasons why some people don't mind their own business—either they haven't any mind or they haven't any business.

One reason there are so many tired business men—they talk golf all the morning at the office and business all the afternoon on the links. A business man is judged by the company he keeps solvent.

A good typographer is as much an artist as the man who works with brush on canvas. Typography is an art centuries old, craftsmen must know type faces and composition, the proper use of ornaments and the effective balancing of color.

For an operation you wouldn't go to a butcher. And for a well executed piece of printing you wouldn't go to a blacksmith—any more than you would go to a livery stable to buy a diamond.

A salesman was substituting for the substitute. We gave him an order for a substitute placard board. He said that he would have to ship another substitute.

The editor of the *Sun* admits that Laycook's continuous effusions would be missed almost as badly as any feature appearing in his paper. In each ad, sandwiched between the heading and the imprint of the firm, the address, and the claim—"Best Equipped Small Printing Plant in the South"—appears one or more paragraphs of original philosophy. Here are sample paragraphs:

We wanted a sample of the proposed substitute. He said that would be useless because by the time the order got back the substitute salesman would be gone, and there would be a substitute in his place who wouldn't know anything about the order at all.

Don't look now, but there goes another part of the Jap fleet to the bottom of the Pacific! Sunk by the Americans who believe in Democracy and free enterprise.

Let's remember that long ago it was planned that way—first on paper. That's the American way; War Bond sales planned on paper and sold with printer's ink; Patton's tanks as good on the drafting board as in France! Victory has already been planned on paper!

After blowing all the fuses at the plant we were trying to replenish the supply and asked for a box of 30 amps. "What size box? We have boxes with 50 in them." Not to be outdone, we just bought the biggest box they had.

Now when the going gets tough we can just "blow a fuse," any time we feel like it. We will accord any customer, in a hurry for his printing, the same privilege.

Generally speaking, all husbands are alike—they just have different faces so you can tell 'em apart. Printing is printing, but there can be a whale of a lot of difference in the way it's done. Fine printing can only be executed by a master of the art. Bring us any number of samples of printing—we'll pick those executed in our plant at a casual glance. If we don't, a box of "My Personal Stationery" is yours absolutely free!

This scope will be found of great value when more ambitious work is attempted. It will only be so much excess baggage in a plant devoted entirely to line reproductions, but the occasion may arise when such a plant might get bigger ideas. Therefore, if a scope should be among the accessories obtainable at the time a camera is being purchased it will be practical to keep it with the unit rather than to discard it because of lack of opportunity for using it.

SCOPE AIDS QUALITY

The case of the South American lithographer who recently asked the advice of a technician to improve the quality of color separations obtainable in his plant highlights the value of the scope. When he was giving details of his camera equipment to the technician he employed, no mention was made of a scope. When the technician arrived after some thousands of miles of travel, he had to build a makeshift scope.

Otherwise, most of his intended stay would have been consumed in waiting for the government of this South American country to issue a permit for the importation of the scope, not to mention the time required for it to arrive in the country and be cleared through customs.

The makeshift equipment did the job, not as precisely as would have been possible with the proper equipment, but at least creditably enough to permit the whole technique to be understood by those seeking the solution to their problem. If methods are known and the knowledge is intelligently transmitted tools are of secondary importance.

LENS IS IMPORTANT PART

It is commonly reported that the "box" camera will operate without the aid of a lens. This is not true of that type of camera which is used for graphic reproduction. On the contrary, without the lens such a camera would be at best a beautifully fabricated example of skilled craftsmanship in metal and wood. Until the lens is incorporated in the unit it is quite useless.

The lens of the camera is one of its most important parts and is the result of many years of intensive research on the part of optical experts, plus the concentrated efforts of skilled scientific brains aided by trained and delicately applied hand operations to optical glass, which is much softer than any other glass used commercially and for that reason requires a great deal of care.

The lenses should never require cleaning, but they should by correct care be kept clean. They should be

cleaned as infrequently as is practical, and this cleaning operation should never consist of removing foreign particles or any extraneous matter by means of a cloth.

Dust particles, which at times will be found adhering to the lenses, can be removed by a camel's hair brush and brisk blowing. But care must be taken not to have the mouth too close to the lens during the blowing operation, because of the condensation of moisture caused by contact of warm breath with the cool lens.

Should it really be necessary to rub the surface of the lens, there is a paper of French manufacture which can be used with minimum

danger of injury. The trade name of this product can be obtained from your photographic supply house. It is known as "Joseph's paper."

Contrary to the general belief, silk materials, of either natural or artificial origin, should never be allowed to contact the lens surfaces for any cleansing purpose. When rubbed against the surface they will generate an electric charge which will cause dust and lint to be attracted to and adhere to that surface.

HANDLE LENS CAREFULLY

Handling of the lenses should be avoided, as such handling increases the possibility of fingermarks which are always greasy and retain any dust particles which may be brought in contact with them. Should these marks not be thoroughly eliminated at once they are a potential source of fogging in negatives as well as a contributing factor in the corroding of lenses. They also tend to discolor the lens and if particularly moist may become the nucleus of fungus growth, which has frequently necessitated replacement.

Lenses are simply an assembly of convex and concave, converging and dispersing elements, in a housing known as a lens "barrel." Units of this lens assembly, as well as certain retaining rings, are secured in their allotted positions in the lens barrel by means of an adhesive lacquer or cement (Canadian balsam) and since alcohols or other solvents sometimes employed as cleaners attack this adhesive their use should be discouraged. If at any time their use seems indicated, extreme care should be exercised.

AVOID DAMPNESS

When not in use, as overnight and during the weekend, lenses should be capped (on each end if possible) to avoid the danger of condensation or the destructive chemical fumes which frequently remain in photographic departments.

A factor which must be reckoned with in tropical or other excessively humid climates is the formation of the previously mentioned fungus. There does not appear to be any preventive measure which will completely eliminate this fungus evil, but its development can be retarded by the application of a mild heat to affected surfaces.

The impracticality of the application of constant mild heat to lenses is quite apparent. An alternative which has given very good results is the placing of the lens each night in a specially constructed box or a cabinet in which an electric bulb of small wattage is kept burning.



Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 62 of this issue?

By R. Randolph Karch

1. Slucasting machines' point size is .0140, and foundry's is .0138. How can they be justified together?
2. Metallic inks should not be mixed in advance of use. True or false?
3. Metallic inks print as well on uncoated as on coated stock. True or false?
4. Upon the color etcher rests the responsibility of translating halftone dots to the proper size for the correct rendition of tones and color in platemaking. True or false?
5. Unlike letterpresswork, off-set presswork must always be done at minimum impression, or squeeze. True or false?
6. An ink fountain, if set correctly, will feed the same quantity of ink all through the day. True or false?
7. What change in title page design was noted on the recent 50-books-of-the-year showing?
8. To prevent rupture when lifting heavy forms, the back should be kept straight and leg muscles used. True or false?

Should any lens be discovered to have an appreciable accumulation of this fungus growth it is necessary to send it to the manufacturer for reconditioning. Unless an alternative lens can be secured for use during this operation the camera will be "hospitalized" and all production must cease. So the value of necessary precautions is obvious.

DARKROOM EQUIPMENT

Within the darkroom itself must be located those physical elements of the camera assembly which make it possible to record the required reproductions. These elements are: the mechanisms for focusing and adjusting to required size, the shutter release bulb, the ground glass, and the camera back.

In addition, though making up no part of the actual camera assembly, also located at strategic points in and about the darkroom are all of those installations that are necessary to complete the process of negative making. In some cases a contact printer will be located here for the making of contact positives. This is optional, both as to equipment and location, and it will be found much more practical to have this printer in a separate room adjoining the darkroom. The amount of available space is the determining factor.

Uniformity of temperature in all developing solutions is conducive to constancy of quality in camera production, and there are on the market several cabinets equipped with compartments and troughs for just this purpose. The inclusion of such will be found of value during periods of difficult climatic conditions.

TYPES OF LAMPS

Correct and adequate illumination of the copy is one of the most important points in successful camera operation. The most critical lens installation, the highest quality of light-sensitive films and plates, as well as utmost uniformity and constancy of the developing and related solutions will be found futile unless the proper quality and intensity of illumination is maintained during the exposure interval.

Of the existing types of such illuminators now in existence and use, arc lamps are the most widely employed. These lamps are constructed to produce a moderately long arc and to reflect a maximum of spectral energy. The intensity of their illuminating qualities is affected by the distance between light and copy and by the angle at which the illumination strikes the copy.

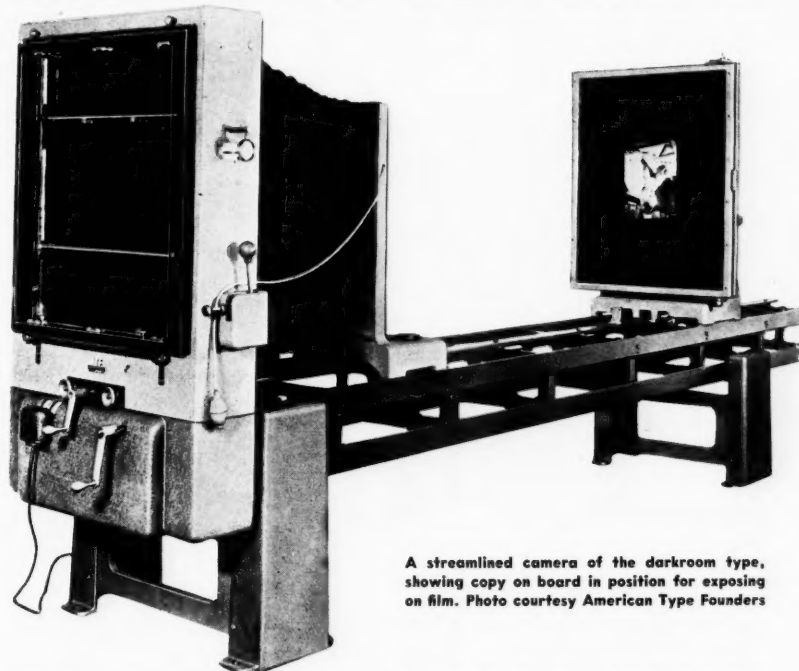
Tables showing correct lamp angles are available to those desirous

of complete knowledge of the subject. The most reliable is that used in the publication material of the Lithographic Technical Foundation (Smith & Turner, British Journal of Photography). The following is from the Foundation publication regarding the subject of illumination:

"The principle involved in light emission is that the flow of electric current is resisted by the carbons until an arc is produced across the ends of the electrodes (carbons). In direct current the polarity of each

tions of light from the carbons are limited to a restricted field and are irregularly distributed, whereas the radiations from the arc are practically uniform in all directions.

"With each increase of voltage there is a corresponding lengthening of the arc. This causes a greater distribution of radiations in a vertical direction, along a line drawn parallel to the carbons. The length and luminosity of the arc is further increased by the addition of mineralized cores to the carbons. The



A streamlined camera of the darkroom type, showing copy on board in position for exposing on film. Photo courtesy American Type Founders

electrode can be found by flashing the lights for five seconds only, and noticing the resultant glow's duration. The electrode which glows the longest is the positive and should always be placed on the bottom.

"With alternating current there is no difference in polarity. With the increased application of electricity the carbons are raised to incandescence, and this in turn produces an incandescent gaseous column. The light emitted by the carbons at the first application of the electric current is comparatively yellow, but it soon changes to luminous rays. The light emitted by the arc itself, however, is rich in blue violet and ultraviolet rays. The proportions of green and red are comparatively minor.

CHARACTER OF RAYS

"It follows, then, that the rays of light emanating from the carbons are chiefly illuminating in character, while those from the arc are particularly active in the blue and violet, and ultraviolet sensitive medium. It may also be noted that the radia-

metallic salts of which these cores are composed are readily volatilized in the arc, thus increasing the conductivity of the electric current.

COMPOSITION OF ELECTRODES

"The colors of the emitted bright lines are influenced by the metals used. In order to produce a quiet burning arc, the electrode is made of an outer shell of compact carbon with a core consisting of soft carbon flour and a small amount of potassium silicate, or some other arc-supporting material. By the addition of salts of various metals or finely powdered metals to the carbon flour or by running a metal wire through the hard carbon shell a number of impregnated carbons are obtained.

"Generally, carbons designated as 'white flame' carbons contain the fluorides of the rare earths remaining after the removal of the thorium from monozite sand. The coating of copper sometimes applied to the carbons aids in current conductivity."

The mercury vapor type of lamp, formerly used for the production of

photostats only, has recently been used by some photolithographers, who attach it to their copy board carriages, thus providing an evenly diffused source of illumination. The resultant actinic light ray is quite rich in ultraviolet radiations, while the visible spectrum contains a very limited number of green, red, and yellow lines. Absence of red radiations makes the light unsuitable for color reproductions, but this condition can be overcome by combining mercury vapor and neon high-intensity light.

EXPOSURE CHARTS

The problem of exposure intervals is one which can be solved in the same manner as that employed in the making of successful printing or original offset plates. Reliable exposure charts for all different types of films and other light-sensitive mediums are available. But there are times when individual subjects must be handled with respect to peculiarities for which no precedent has been established.

This has been particularly true of much which has been produced under war conditions. There have been times when even the "impossible" has been successfully achieved. This is because up to the present no limitation has been discovered to exist where camera technique is concerned. It just takes a little longer to do the impossible.

The different "stops" or aperture openings through which the light is permitted to travel on its way toward the light-sensitive material on the camera back are not inflexible. Some combination of these will always be available for the more difficult shots and the unsuitable copy which is sometimes received.

EXPERIENCE DOES HELP

The idea that the camera is really no mystery should in no way be interpreted to mean that just any nitwit can be a wizard with one. Only those who know for what purposes the material obtainable is to be used can be expected to grasp fully the possibilities which are contained within the structure of a camera. It is with this thought in mind that it is advocated, when new personnel is being sought for a camera department, such should be chosen from available sources within the plant.

Careful attention to availability of all necessary chemical elements required in photography is something which has not always received its proper respect. This factor is frequently responsible for many production delays which could have been avoided with the proper care.

In some cases the source of the water supply in different localities has had a tremendous influence on the solutions used in camera developing departments. Today this matter is considerably simplified by the marketing of a great many formulas as units, which only require the addition of water to render them ready for use.

WATER MUST BE PURE

If there is any doubt regarding the chemical content of available tap water and the purchase of distilled water is out of the question, the tap water should be boiled and, when it is cool, strained or filtered through absorbent cotton in a glass funnel directly into a type of vessel which can be tightly stoppered to prevent any future contamination.

Sometimes the question of vocational poisoning in connection with some of the chemicals we use in photography is given considerable prominence. The chemicals which may cause either irritation of the skin or poisoning of the system by absorption through the skin are acetone, metol, elon, mercury salts, silver nitrate, and cyanides.

Painful skin burns may result from contact, whether in solid form or strong solution, with these: acetic acid, iodine, nitric acid, potassium hydroxide, sodium hydroxide, and sulphuric acid.

GENERAL RULES

Experience has proved that the following of a few exact prescribed practices in handling photographic chemicals is advisable, such as: Store all acids on the lowest shelves of cabinets. Add all dry chemicals slowly to the solution being formulated. Add acids to water, rather than water to acids. Don't breathe dry chemicals: wear a mask procurable for the purpose. Wear rubber gloves when handling acids or strong bases. Avoid splashing solutions during the developing or fixing operations. Wear a moisture-repellent apron.

Never touch electric switches unless hands are dry. Keep the hands extended when moving about the darkroom.

Observe the following rules when handling all glass equipment: Carry bottles carefully, one in each hand, or use two hands if the bottles are large. Dry hands before picking up graduates or beakers. Place at least one or two fingers on the bottom of vessels. Use both hands to carry plates. Keep bare elbows and arms off tables and other surfaces. Keep floors and surroundings clean when chemicals are being handled.

TOP-FLIGHT *Craftsmen*



No. 25—John A. Waryn

THE RECENT AUCTION of books on graphic arts subjects by the Newark Club of Printing House Craftsmen gave wider recognition in the industry to a young man who has been a kingpin in the Newark club for a number of years. Only 35, John A. Waryn, three-time president of that club, has earned the title: "Top-Flight Craftsman."

After spending three years studying the printing courses at Boys Vocational High School in Newark, he worked as a job press feeder, and later as an all-around man in a one-man shop, and in various shops as pressman, compositor, and stoneman until he became foreman with the Hammer Press in 1925. Now the general superintendent of that plant, he takes great pride in being able to perform any job in the plant.

While he was a late starter in the Craftsmen's movement—he became a member of the Newark club in 1934—he took hold at once, being appointed within a month to what appears to be a lifetime job on the board of governors. Waryn was appointed associate editor of *Newark Craftsman* in 1936, and after a year and a half became its editor—another lifetime job.

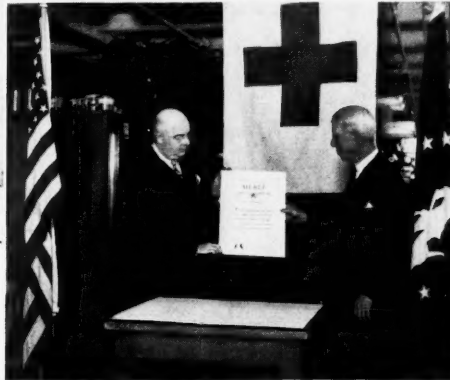
To reward him for his active interest, the Newark club elected him to the second vice-presidency in 1938, and he progressed through the chairs until in 1943 he reached the presidency. He was recently elected to this office for the third time.

John has made it a point to attend district conferences and International conventions, and says that these contacts with other Craftsmen continue to whet his appetite for more "sharing of knowledge." His greatest joy is the preparation of promotion pieces for the Newark Club, which he handles from layout to finished job.

PRINTERS' WAR WORK RECOGNIZED BY G.P.O.



Public Printer John J. Deviny (second from left) Certificate to Harry R. Maugans, president of Printing Company, Atlanta. From left: Lewis Mr. Deviny, Major Bebin D. Lee, T. D. Thompson, manager; and the Reverend Nat G. Long



Public Printer A. E. Giegengack presents the Certificate of Merit to C. W. Frazier, president of Brett Lithographing Company, Long Island City



All of the employees who helped to win GPO recognition of the war work in printing that was done at the Ruralist Press of Atlanta were proud witnesses of ceremony when Wingate Jackson, vice-president, accepted award from John Deviny



Giegengack offers a warm congratulatory handshake to F. Neely who accepted the "exceptional services" on behalf of all the employees of Neely Printing Company



Ceremony held at the plant of Foote & Davies in Atlanta. Right: Albert Love, John Deviny, Earl Sanders, president of Foote & Davies, John M. Cooper, vice-president. In background is J. Harris, the plant superintendent, in his shirt sleeves



Deputy Public Printer, presented the Merit Certificate when ceremonies were conducted at the Bowen Press at Decatur, Georgia. J. O. Bowen, (left) who is president of the Bowen Press, is shown with Mr. Deviny as they examine award

Presentation at the Higgins-McArthur plant in Atlanta: In the center are (from left to right) John J. Deviny, Kent Higgins, and Richard N. McArthur. The others shown are employees of the plant



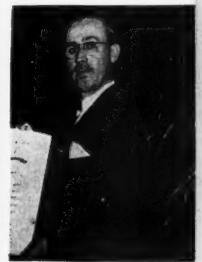
Below Red Cross pennant at Brett Lithographing Company are, left to right, S. B. Gorham, S. L. Blackman, A. E. Giegengack, W. Altholz, C. W. Frazier, W. F. McArdle, and W. M. Winship



Irving S. Berlin, who is the president of I. S. Berlin Printing & Lithographing Company, Chicago, with the Certificate won by Marshall White Press of that company



Way down in the South in Atlanta, Mendel Segal proudly looks over the award made to the Stein Printing Company



John J. Maher, with the Certificate won by the firm which he heads, Maher Printing Co. of Chicago



Above are hard-working employees of the Bowen Press at Decatur, Georgia. At left: Merit Cards are given to employees chosen to represent others in the various departments at Neely Printing Company, Chicago



SEATTLE'S "BILL" THORNILEY

BY FRANK McCAFFREY

● UNTIL quite recently one of the busiest men on Seattle's bustling waterfront was William O. Thorniley. "Bill," as his friends call him, was "wartime superintendent" as well as advertising director of the Black Ball Line, operating ferries in a vast fleet on many sections of Puget Sound.

After a strenuous day of directing the handling of something like 25,000 passengers in and out of Seattle, you would expect Bill, especially in these hectic war days, to settle his massive body into an easy chair for recuperation. But not Bill! After his day of keeping the endless stream of traffic flowing smoothly in and out of ferry boats, including thousands of workers in Seattle and employees at the great naval dockyards at Bremerton, Bill hurries home, dons his apron and becomes Seattle's amateur printer extraordinary.

I use the present tense verb "hurries" because with his new job as executive of the J. Walter Thompson Company, national advertising agency, I am sure Bill's enthusiasm for his print shop has been increased rather than diminished.

But before describing the Thorniley amateur printing plant a glance at Bill's background would be interesting. The gay Nineties were about through with their gayness when Bill was born at Marietta, a little town on the Ohio River, about half-way between Cincinnati and Pittsburgh. His parents brought him out west, landing in Seattle when Bill was six years old. As a boy he busied himself with odd jobs, to gather money enough to keep up with his expanding interest in handicrafts and manual training.

As the director of public relations and advertising manager of the Puget Sound Navigation Company (Black Ball Line) he was the guiding spirit in one of the most spectacular individual exploitations in steamship history, promotion of the Company's streamlined ferry boat "Kalakala." The picture and story of this unique-lined ferry boat were carried in papers throughout the world, as distant as Singapore and Sweden. *The Saturday Evening Post* said it was the "biggest boat story since Noah's Ark." The record-breaking publicity which it received was a fitting tribute to Bill's modesty! When Captain Peabody, owner of the Company, showed him preliminary drawings of the ship Bill exclaimed, "We can bust this story in every damn paper in the world." Bulky books of clippings prove the soundness of Bill's prediction!

The best phrase to be used in describing the Thorniley amateur print shop is to say it is arranged and kept in shipshape manner. Bill appropriated part of the basement of his home and went to work with saw and hammer and paint brush to rig up one of the smartest home plants ever seen. He has the floor covered with red linoleum and the green-painted walls disclose clever streamlined locker spaces in unsuspected number. He has done all his own cabinet work, and now can boast of 154 type cases. His imposing "stone" is the bed of an old Diamond press. He has uniquely contrived a railroad carbon copy hand press for his proofing. As foreword in a smart vest pocket size type catalog, the following is enlightening:

When the Chimes Press was set up nearly ten years ago, we had two purposes in mind. The first was to entertain and instruct a boy of thirteen, who had become

interested in printing in his Junior High; the second was to facilitate the publication of our annual newspaper, The Christmas Chimes. The original equipment was a 5- by 8-inch hand press, eight fonts of type, a handful of leads and slugs, and a cigar box of spacing material. The shop now contains a 10 by 15 Chandler & Price press with variable speed motor, 175 fonts of type, a 20-inch paper cutter, and all the various equipment that makes up a well-ordered printing plant.

An additional paragraph is particularly consoling to Seattle printers! "Commercial work? No, Thank you! Ours is strictly a pastime printery. We will be glad, however, to recommend several excellent printing houses in this part of the country."

Bill has two hobbies that fit in with his "printery." One he calls "Thorniley's International Reminder Service." Since 1932 he has been building up a list of names of friends and on special occasions such as birthdays sends them cleverly written and printed greetings. His mailings now exceed ten a day. *The Christmas Chimes* is now in its tenth year, with an annual distribution of more than three thousand copies. The editions have run as large as twelve 7- by 10-inch pages.

Bill and his son have had a constant thrill from their print shop hobby. It is a singular testimonial to *THE INLAND PRINTER* little "Handbook" that someone handed to Bill when he first indicated an interest in printing. His "shipshape" plant expresses a spirit of efficiency, neatness, and ingenuity that any printer, large or small, could emulate with profit.

And it fills probably the greatest need of men in America today: The development of a hobby as a postwar cushion for shattered nerves!



A general view of Thorniley Chimes Press shop in basement of his home. Ceiling and walls are covered with newspaper mats, concrete floor with linoleum. First equipment of hand press and eight fonts of type was bought for entertainment and instruction of his son when he was thirteen.

Young Bill Thorniley, EM3c, U.S.C.G., looks on while his father locks a form for the *Christmas Chimes*. The reglet case beyond the young Coast Guardsman is home-made and is unusual in that it has three banks, two for 6-point reglets and 12-point reglets. Lower bank is filled with 18- and 24-point furniture. Over the elder Bill's shoulder is a tricky cabinet for cut storage, made of 36 letterboards, 12 inches square, with sliding doors



Original purpose of Chimes Press was to print the Thorniley's annual Christmas tabloid above. Now going on its eleventh year, its editions have run as high as 3,000 twelve-page copies.



At the rate of ten a day, these "Thorniley's International Reminder Service" certificates go winging on their way to greet Bill's friends on their birthdays and other special occasions.

UNDERSTANDING
FOR ALL
YOUTH

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DEPARTMENT OF PUBLIC WELFARE
DIVISION FOR DELINQUENCY PREVENTION

HENRY HORNER
Governor
A. L. BOWEN
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Superintendent

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R. W. FAIRCHILD
Vice-President
EDWARD H. STULKEN
Secretary

VISION---

The Doorway to Knowledge

Guard well the precious vision of your children—Through their eyes comes 83% of their knowledge.

AN APPOINTMENT SUGGESTED

DR. W. B. IRVINE

AND

DR. W. J. IRVINE

OPHTHOMETRISTS
520 EAST MONROE STREET DIAL 2-3512

BEFORE

BEL-AIR COMPANY
2653 ALBAN STREET
COLUMBIA, WIS.

Vision...

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Guard well the precious vision of your children—through their eyes comes 83% of their knowledge. An appointment suggested.

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Vice-President
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Secretary

WHITE PAPER... Its Intelligent Use

Does Not Demand a Finished Education in Art

BOB RIPLEY, of "Believe It or Not" fame, once said that the invention of the cipher was the greatest contribution to the present day mathematical system. Looking at the cipher from one point of view it means nothing, but without this valuable symbol we could record no figure beyond nine with Arabic numerals.

White space in many respects is comparable with the cipher. Considering it from one angle it means nothing, just blank space. On the other hand its use can be made one of the greatest factors for the improvement of printing.

It must be understood that it is the white paper that reflects the light back to the eye that makes reading possible. When looking at a newspaper we think it is the black letters we see—in reality black absorbs most of the luminous rays and it is the light reflected from the white paper that makes possible registering of the image or black letters.

The field of white perhaps lends as much to shaping up the pattern of a printed piece as does the type itself, so any study of white space can be better understood and demonstrated when it is carried on with a consideration of type sizes at the same time. In this respect proper distribution of white space aids the legibility and many times a smaller type face will provide a more effective shape than if a type face that is too large is mistakenly used in an attempt to gain easy readability.

No mathematical formula is known of which will provide for correct use of white space when irregular display lines enter into the problem. Copy for each item of printed matter presents its own peculiarities. Very seldom can a pattern be copied exactly where display lines enter into it. It seems that only by experience and much experimentation can the use of white space be acquired that approaches the ideal—even then authorities will differ in opinion regarding minor details.

Distribution of white space not only can make or break the shape of a type mass, but can play havoc in individual words by excessive space between letters and words. It isn't often that we see such craftsman-like word spacing today as that in the 42-line Bible, recognized as among Gutenberg's first attempts with movable types. It is considered offensive to the more cultural senses to attempt to shape a pattern by letter or word spacing to the extent that is obvious. If a change in type sizes will not overcome the defect it would be better to change the design to get a more harmonious effect.

Letterspacing might be looked upon by some in the printing industry as not exactly pertaining to the distribution of white space. But let us reconsider white space distribution aside from that of larger areas. An example of what is meant here is the envelope corner card of the Bel-Air Company, in which the

last two lines have been excessively letterspaced to get a squared effect.

A squared pattern is a commendable thought and recognized by typographers as one of the nice things that make for more finished composition. However, in this showing of the Bel-Air envelope, it was the unnatural thing to do to attempt to get this ideal shape by stretching the last two lines. The amount of white space between the letters has thrown these two lines out of tune with the more compact first line.

Another violation of the white space rule in this design is the small amount of space between lines. It must always be remembered that when white space is added between letters, additional space is required between lines to keep the whole looking natural.

Almost as good a pattern can be obtained by using the same type and making a redistribution of the white space between the letters and lines as shown in the resetting. It will be seen that all the type now appears to be from the same family, whereas, when some lines were opened up between letters and largest size in the showing was set solid there was an unharmonious combination that gives the design a sort of nervous appearance.

Just a few years ago a demonstration by beginning pupils in a grade school gave proof that the handling of white space in conjunction with composition is a problem requiring a great deal of

thought. In this demonstration about twenty youngsters were instructed to draw two trees on a sheet of paper. Each attempted to make both trees the same height, and generally placed one tree on each side of the paper. However, it was surprising to see how the imagination of some of the children created details that produced more natural looking trees than others.

Thousands of commercial printed pieces are produced in this same childish fashion. It is either a case of not understanding type sizes and distribution of white space or following the course of least resistance. The great majority of printers when confronted with a job containing much copy will scatter it over the sheet of paper just like the children scattered their trees. Almost invariably they try to place all units of type equally on both sides of their given white dimension.

Letterhead No. 1 (at top) for the Division for Delinquency Prevention is an example of this sort of printing.

If the reader will compare the resetting (at bottom) with the original it will be found that white space was the chief element made use of in changing its appearance. The same copy is used in both letterheads, with the exception that in No. 2 the state seal has been added. The letterhead has not only been given a more finished appearance by having all units in the important part of the heading in even lines, but has been made more practical by having this printed information more conveniently arranged. Instead of having the names of officers scattered as they are in the original, they are all together in the upper righthand corner.

The same thing can be said of the arrangement of the purposes of the organization in letterhead No. 2. The style of type used in the original would have adapted itself to the same shape as the redesigned letterhead. So it must be agreed that accumulating all white space and redistributing it around a new pattern of type has changed the appearance of these two letterheads.

A very good example in which the size of type prevented a pleasing distribution of the white space is the small newspaper advertisement for an optometrist. A comparison of the two settings will tell the story more quickly than would a half-column of descriptive matter. A glance at the original shows that the text matter has been set too wide, and too large. The handling of the signatures also leaves much to be desired.

The shape of this advertisement lies in the horizontal direction, and the resetting took this fact into consideration. It will be noted that none of the copy in the resetting has been moved from its continuity in the original. So, again, it must be agreed that the act of gathering all white space of the irregular areas of the original and placing them around the type matter had much to do with changing the advertisement from its confused vertical shape to a more pleasing horizontal shape.

We can see, therefore, that white space must be considered as a boundless intangible in printing that determines not only the position of display lines, illustration, and text matter, but is a great force in attracting and directing the eye through a piece of printing. No printing can exist without white space—it is the essential element that makes reading possible, and its use often determines whether a well-formed pattern or a confused mass is produced.

PRINTING EQUIPMENT MANUFACTURERS PREDICT INCREASED USE OF COLOR IN POSTWAR PRINTING

● MEN OUTSIDE the graphic arts industry are beginning to realize that this industry has shouldered itself into the ranks of big business. A recent article in the *Wall Street Journal* fills two columns with a round-up of recent developments and postwar plans for the industry.

"Printing equipment makers," the article begins, "in what little time they have free from war work, are designing a 4-color rainbow that promises to lead to a postwar pot of gold."

"They have made color printing commonplace in the editorial and advertising pages of the monthly and weekly magazines and the Sunday supplements. Now they plan to put color on a daily basis and sell it to the newspapers."

The article diagnoses as one reason for the pushing of color printing being the fact that the printing equipment industry suffers from the same affliction of many "heavy" industries in that its products last too long.

Continuing, the *Journal* said:

Further development of color for the daily paper coincides with a huge war-created backlog for all types of presses and equipment. The press makers began taking war orders as early as 1940 and have been producing only replacement equipment since then. The Goss Printing Press Company of Chicago believes that the resulting backlog is sufficient to keep it busy for five years. Harold G. Cutright, the new president of R. Hoe & Company, says that "approximately \$20,000,000 in newspaper and magazine press business is awaiting placement in the immediate future in addition to the very substantial volume already booked for postwar delivery."

Mr. Cutright also foresees a large pent-up demand for smaller equipment for commercial printing shops. And the commercial shops, according to a survey by THE INLAND PRINTER, will spend \$62,000,000 on equipment in the first postwar year.

All these orders must wait, however, until the industry is freed from war work which has kept practically all of its facilities busy on ordnance items.

Recently the War Production Board revoked its order controlling production and delivery of new printing equipment. The rated orders, however, must still be filled before civilian contracts, and priority ratings will not be granted on the latter. The WPB estimated it would take eight to nine months to make available items which have been completely out of production.

Among the customers booking heavy equipment with pressmakers are Time, Incorporated, and Crowell-Collier.

As holder of part of the Time order, Hoe has arranged the largest single sale in its history, well above the previous \$1,000,000 record. Before the war, Hoe's sales averaged about \$5,000,000 annually, making the company the biggest of the press manufacturers. Goss, participating in the \$5,500,000 Crowell-Collier program, was a close second.

Marshall Field's Chicago *Sun* plans to spend five to ten million dollars on postwar improvements, two million of it for Goss color presses. This move appears to be provoked, in part at least, by the fact that the *Sun's* long-established rival, the Chicago *Tribune*, has been a pioneer in newspaper color printing. The *Tribune* now has enough

equipment, but insufficient paper, to run four pages of color a day, including news pictures.

Reverberations from the developing boom are being felt by other companies in the industry.

Among manufacturers of typesetting equipment, the Mergenthaler Linotype Company foresees "a long period of active demand and capacity production." The company bases this prediction on the need to replace worn-out machines in this country and those in foreign countries destroyed during the war. Its Brooklyn plant, which makes sales in eighty foreign countries, already has a "large backlog of postwar orders," and its associate company in England has "an equally active program ahead."

Sales to be created by the combination of practically no production during the war and the wearing out and destruction of equipment overseas are also stressed by the Intertype Corporation, Brooklyn, which sees this situation resulting in "no surplus to speak of." Intertype has already received orders from Sweden and the Philippines. Its 1939 net sales were \$3,600,000 compared to Mergenthaler's \$6,500,000. The third major typesetting equipment manufacturer, the Lanston Monotype Machine Company, Philadelphia, had net sales of nearly \$2,000,000 in 1939 and has booked enough postwar orders to account for "more than a year of manufacturing to capacity."

The no-surplus expectation is also held by American Type Founders, which had prewar 1939 net sales amounting to \$6,100,000. This company predicts an "enormous" market and has established a system of "civilian priority reservations." Orders already taken under this scheme will keep its production facilities busy for a year.

The value of the production of the nation's 2,500 lithographic shops is now estimated at \$300,000,000 annually, not counting a vast amount of work for the Government. Within a few years after the war, this figure may swell to \$500,000,000, according to the Lithographic Technical Foundation. The Foundation believes the "greatest impetus" to the industry will come from the production of promotion and packaging for new products. Additional business is seen in the export market. For this market the Foundation is trying to find a canned goods label paper that some breeds of foreign cockroaches won't eat away.

Harris-Seybold-Potter customers have already placed a large volume of postwar "purchase proposals," and the company sees the postwar market as one of "great magnitude." Before the war sales ran about \$5,000,000 annually.

The Lithographic Technical Foundation has helped develop some mechanical devices for improving lithographic reproduction, but it expects no great postwar revolution in printing methods. Neither do the press and equipment manufacturers, even though they admit that they too are working on some new devices to improve their machines.

But it would not be impossible some time in the future, one of the printing industry's leading research men suggests, to do away with setting type altogether and to build presses which might produce color printing in six to eight hours instead of a week or more.

By J. L. FRAZIER

Mark for this department
items on which you wish criticism.
Send in flat package, not rolled.
We regret that personal replies
cannot be made by mail

SPECIMEN REVIEW

THE COLMAR PRESS, Wollaston, Massa-
chusetts.—Congratulations to you on the
continued fine quality of your work. We
know of no one doing small items—pro-
grams, cards, stationery, and the like—
in a finer way and see no opportunity for
constructive criticism.

FREEPORT PRINTING COMPANY, Freeport,
Illinois.—Both items submitted are top-
grade in all respects. Skillful layout in a
modern manner (grouping and bleeding
of halftone illustrations) has resulted in
an interesting display of
a surprising amount of
matter in "Freeport, Illi-
nois, City of Enterprise,"
16-page 6- by 9-inch off-
set-printed booklet. Im-
pressive, too, is the folder
"Germany Falls" for Du-
rallium Products Corpora-
tion. It is featured by
metallic, silver-like bands,
beautifully laid on by let-
terpress. We'd like to see
more of your work.

BARTOLUCCI - WALDHEIM,
of Chicago, Illinois.—Station-
ery items for the Man-
chester Hassock Manu-
facturing Company have
those features in common
which impress through
repetition, and have a
modern look but the odd-
shaped cut in the second
color, largely responsible
for the similarity of ef-
fect, is printed in some-
what too strong a color.
The idea would be as ef-
fectively carried with less
of an adverse effect on
the type if it were printed
in a much weaker shade,
say, a tint of green or of
blue. We think the rule
beneath the address is
too heavy; it overbalances
the type, and type, the
essential, should never be
overshadowed in any type
of printing.

O. E. BOOTH PRINTING
SERVICE, of Des Moines,
Iowa.—In all your work,
which ranks along with
most outstanding smaller
commercial pieces we see,
interesting, effective lay-
out is carried out with
better conventional types,
such as Garamond, for the text and dis-
tinctive, modern faces for display. With
the color skillfully applied, quality paper
stocks used, and the presswork topgrade
customers couldn't ask for more. We
are indeed hard-pressed to find some
little thing which to mention would have
constructive merit. We suggest that the
spacing between words in some display
lines is too wide. This, we admit, is being
rather meticulous for the effect on the

complete items is slight, especially with
other qualities so outstandingly good.

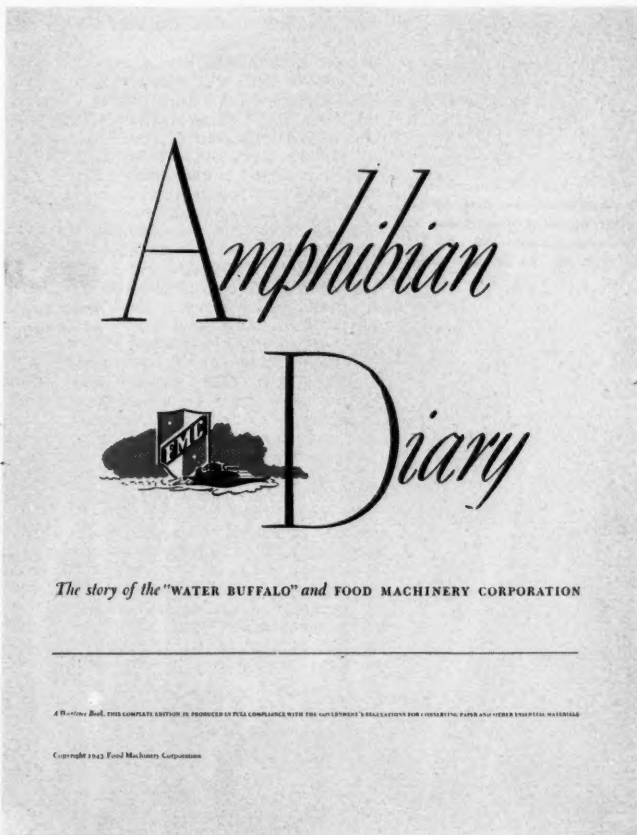
RICHARD J. ILD, Oakland, California.
—Too often such books are dull-look-
ing—suffer from the lack of color, too—
but the "Supervisor's Manual" for the
Naval Supply Depot is an exception to
the rule. Divisions are marked by dis-
tinctively designed and illustrated title
pages printed in two colors the art for
which is top-notch. Makeup of text is
broken with small pictures in one color,

THE MAYERS COMPANY, of Los Angeles,
California.—"Amphibian Diary," colorful
brochure which in word and picture—
mostly by four-color process—describe
achievement of the Food Machinery Cor-
poration in making the land- and sea-
going tank known as the "Water Buffalo"
is another achievement. The dramatic
and distinctive character of the item
is indicated by the reproduction of the
title page elsewhere in this department.
Even though type and lettering are not

of heavy and glamorous
character the title page
is smartly modern, and
the cover, featured by the
same lettering of the title
lines, is even more so but
cannot be reproduced in
two colors at all effective-
ly. Anyhow, the title page
is original and highly ef-
fective, an object lesson
to readers in search of
ideas and inspiration.

JAMES A. SHANAHAN, of
San Francisco.—We like
the cover of *The Catholic
Journalist*. Extending di-
agonally (upward and to
the right) across the page
are lines of 12-point sans-
serif caps printed in black
and about an inch apart.
Copy is not continuous,
words like "missionary,"
"servite," and "action," to
give three, following one
another with leaders be-
tween. There is undoubt-
edly point to the use of
the particular words, un-
known in some instances,
however, to this reviewer.
Name of publication near
upper right-hand corner
appears in three lines of
¼-inch sans-serif caps
printed in red; date line
in smaller type near lower
right-hand corner is also
in red. Simplicity itself, it
is interesting. All pages of
the text appear solid and
serious, unbroken as they
are with any illustrations
or adequate headings. This
is very unfortunate, particu-
larly in view of the fact
that the printing is pale
through lack of impres-
sion and, especially, ink.

CONN CREATIVE PRINTER, Windsor, Cana-
da.—The general handling of the several
items you submit is good, but effects are
weakened and made rather unattractive
by too much letterspacing. That is particu-
larly true of the motto card, "To avoid
criticism say nothing, do nothing, be
nothing"—excellent copy. Old English
types, in the first place, don't stand let-
terspacing well because of their black
character and condensed shape. Here the



The story of the "WATER BUFFALO" and FOOD MACHINERY CORPORATION


A 4-color Brochure, this complete edition is produced in full compliance with the copyright laws of the United States and other countries.

Copyright 1943 Food Machinery Corporation

Modern title page of brochure produced by Mayers Company, Los Angeles. Reviewed at right, it describes "Water Buffalo" tanks made by Food Machinery Corporation

some in light blue, others in rose. They
sparkle. Printing of the text in black is
rather gray, but presswork is very good,
halftones being quite clean. The *Oak
Leaf*, depot magazine, is an interesting
publication with lively makeup. Print-
ing of full-page halftones of glamor
girls is the outstanding production fea-
ture. We've enjoyed seeing these items,
especially as being the work of service
men and women.

FAVORS
DANCING
ENTERTAINMENT
PRIZES
COCKTAILS



EIGHTH ANNUAL *Ladies' Night*

OF THE WINNIPEG CLUB of PRINTING HOUSE CRAFTSMEN

MARLBOROUGH HOTEL, SATURDAY, FEBRUARY 17, 1945

RECEPTION at 6.00 • DINNER at 6.30 • TICKETS \$1.75 EACH

WINNICRAFT
OFFICIAL ORGAN OF THE WINNIPEG CLUB OF PRINTING HOUSE CRAFTSMEN

The Winnipeg Club of Printing House Craftsmen considers ladies' night one of the most important events of its season. Cover of February issue of its bulletin was designed in two colors by Vic Nuyten. Other promotion pieces and tickets carried out rose theme



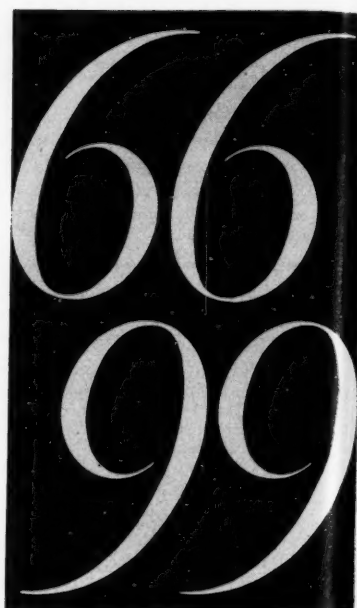
**"If I were
a Craftsman..."**

Something out of the ordinary is the cover of the April bulletin of the Ottawa Club of Printing House Craftsmen designed by Bert Walker to do the job of advertising a top-notch speaker

effect is made worse because some lines are letter-spaced and others are not—wrong procedure regardless of the type employed. To a somewhat lesser extent the fault detracts from the appearance of the blotter "Commercial Photography at its Best." We suggest, that the line "at its best" is deserving of display as strong as or stronger than the "Commercial Photography." These items are least satisfactory of any we have received from you. Is it the war or the weather?

W. A. WALLERSTEDT, Hays, Kansas.—The two blotters, alike as to their copy and composition but differing in the color break-up, provide an interesting comparison. Violet bands extend across top and bottom. The main display line of each one, "A Liberal Arts College," seems to have been printed in a yellow and found too weak—as type in that color invariably will be on white paper—so the line was reprinted in black slightly out of register with the yellow. The difference is that in one the illustration is in the yellow only and in the other with black overprinting the yellow impression. We don't like the misregister on the type, rather like the effect on the illustration. Yellow, furthermore, isn't exactly the color for the columned entrance to a building with trees at its sides. Well, why don't you use narrower bands to avoid too much color, then print bands, building, and main display line all in the second color? A good bright middle green would do, but a rich golden brown might give even better results.

JOHN F. BETHUNE, of Berkeley, California.—Typographical business cards having design significance at all have become quite rare, so it is refreshing to receive the three you submit. They are of interesting, exciting layout and in consequence of forceful display have real advertising merit. All would be even better if a second color were employed in some sim-



SIXTY-SIX NINETY-NINE
is made up of quotations from here and there and is published now and then for friends of the
RAPID SERVICE PRESS

Rapid Service Press, Boston, insures the reading of its advertising with a powerful, simple cover

ple way, say for the interesting panel round-cornered on the left and bleeding off on right of the Army and Navy Store card. The two lines in Goudytext on Vernon's would be highly impressive in color. You have handled composition on the center spread of the menu in nice fashion, though the line "Papagayo Room" is so short as to seem disproportionate with the lengthy spread of space across the two pages. Why didn't you consider putting "Al Williams" on the same line ahead instead of above the name? That would have materially improved

★★★★★

The DEERS PRESS

STRANG, JENKINS, SPAULDING & IRVINE
PRINTING AND ADVERTISING PRODUCTION
1107 SECOND AVENUE • SEATTLE 1



The Printing House of Ideas — SINCE 1933

Bright, glossy green and a soft purple were chosen by the Deers Press, Seattle, to make label stand out against drab background provided by plain wrapping papers

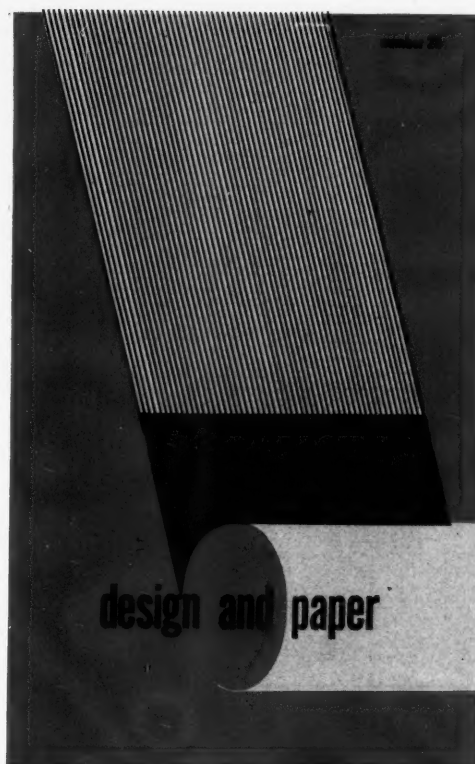
the distribution of the white space. Understand, the two wouldn't have to be in the same style of type. The color-lithographed front and back pages, bearing a resplendent big parrot dominating a mountain vista on the front, are excellent. Presumably the folders were purchased with the outside printed.

PRESS OF H. N. CORNAY, New Orleans, Louisiana.—Congratulations on acquitting yourselves so creditably on the important assignment of turning out the annual report of the New Orleans Public Service. It's a fine job all through, impressively illustrated. It is highly readable with text two columns to page in Garamond Bold of correct size line-spaced to heighten legibility. Inside pages follow the usual pattern of the better reports. In a few instances spacing is not just right and, while this does not affect the practical purposes or the general effect particularly, we'll set them down for future reference. The two-line lettered heading on page 2 is too high on red background panel and too low on similar panel on page 15. Background color should be more evenly distributed. Lines of heading on page 14 are spaced much too widely; there is more space between than above and below them when the reverse should be the case. The cover is really different. Basis is an all-over reverse plate printed suitably in khaki in which the three panels shaped like blunt arrowheads overlap, all pointing downward to the name reversed white in a black panel having rounded ends. Title copy appears in these three panels, in white letters except for those

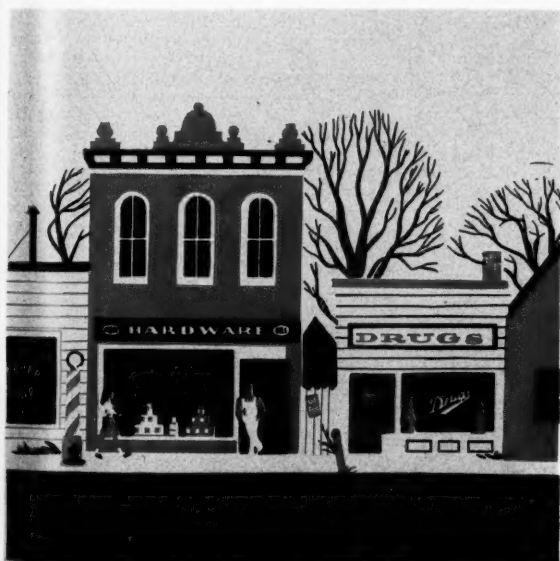
beginning words which are black. It's an interest-arousing, striking design idea.

L. A. PETERSON, of Green Bay, Wisconsin.—The general idea for the layout of the "V-E Day" (May) issue of *Junior Hi-Ways* is good. With the essential features just as they are the effect would be better if the rules above and below the lines "1944" and "1945" near upper right-hand corner and the squares above and below the two-line title centered near the bottom were omitted. These serve no real purpose, detract from more important features, and make page seem overdone. Page feature, of course, is the panel near the upper left-hand corner with big block "V" in deep blue and "E" (to right and just below) in red. A panel of 6-point rule and small date line near bottom are in light gray blue, as are figures mentioned, title, and combination rule band across the lower section of page. With the featured panel near left of page it would have been better to shift two lines of the title to right. This would effect better balance of the design, while providing a more interesting distribution of white space. Figures "1944" and "1945," to right of featured panel, are relatively so small they have a slight effect on balance. The inside pages seem too solid. There is too little space between items on some pages, enough or more than enough on others. And Cooper Black, with all of its excellence in the right place, is not suitable for headings in such a publication. Presswork is good.

R. L. CORNWELL, Rice Lake, Wisconsin.—In styling, some of the

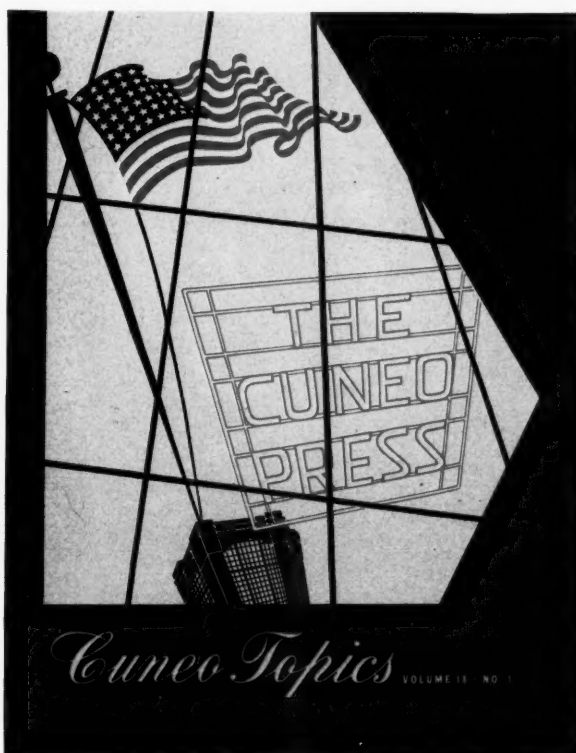


Reverse printed tan cover of the distinguished publication of Marquardt & Co., New York City. This issue featured Bureau of Overseas Publications and other propaganda produced by OWI. The various types of "psychological warfare ammunition" were reproduced. Design and Paper is strikingly simple and modern



Phoenix Flame

"Hometown Main Street" executed by Elmer Jacobs, in red and black on buff, for cover of *Phoenix Flame*, published by Phoenix Metal Cap Co.



Red, white, and blue of "Old Glory" brighten this unusual cover design on house magazine of Cuneo Press. Blue background, with title in black

NUMBER ONE

FACTS & FANCIES



AN OCCASIONAL REVIEW
OF PRINTED PIECES

Designed and Produced by
HERBERT W. SIMPSON, INC.
109 Sycamore Street • Evansville, Indiana

In an off-red and black on cream stock, booklet cover is characteristic of work designed and produced by Herbert W. Simpson, Evansville, Indiana

small items you submit top anything we have received from small cities like yours. In both character and impressiveness your three letterheads are outstanding. Our first choice is the one on which you wrote although town and state at bottom of group on the right are much too weak in such light-toned type. Exceptionally wide letterspacing further weakens the line. Your name crowds that of the paper in three dimension type above much too closely. Most glamorous design is on the tall thin letters which you have fashioned from rules, round corners, and brackets. Your carry through is not equal to your conception as is brought out by two squared lines to right of the paper's name. Lines are too closely spaced, words and letters too widely spaced. A further reason for opening out the two lines is that space above, due to height of letters of name, is disproportionately too great. Color of ink is too weak, conversely the "gold" of the Legion heading is too strong to be overprinted. It's a neat heading and it reminds us of your fine array of modern types. The Whispering Pines business card is a gem, although the parallel rules beneath the main line across bottom, by the way, shouldn't have been used. Other outstanding cards are those for Nels Petterson, Byng, and Baka, the latter suggesting that one word is just about the limit for use of Broadway. Lines are definitely too crowded on some of the other cards.

PROGRESS BRAND CLOTHES, INCORPORATED, of Montreal, Canada.—The styling of the letterhead, envelope, and package label for dealers is excellent. Items are colorful and color is the rule these days. The effects are essentially modern. "Family resemblance," accomplished largely with the scrolls, is a good feature; it means repeated impressions upon prospects and customers of the different stores. We

would say that all stationary items used by a particular business should have elements in common. We have only two suggestions which seem constructive. The second color, dark brown, is a bit too deep and dull, particularly on letterhead and envelope where contrast between it and black is not sufficient to obtain full value of color. The color is better on the label because there is more of it there. A lighter, brighter hue of brown would improve letterhead and envelope, and be equally as good on the label. The identical second color should be used on all items. While not ineffective, the Old English type used for name line on the label is not in key with other type and decoration. It is a very old face and the effort on the work as a whole has patently been along the modern lines. Rather than spread out the two parts of the address line to make it the same length as the name line, we suggest they be pulled closely together. There is no sound reason why the two lines should be the same length. All in all, however, the work is measurably above average quality.

WARREN R. FULLER, of Concord, New Hampshire.—Nardini's menu has the merit of being highly legible, a quality that too many lack. With so many hotel dining rooms and restaurants so dimly lighted, visibility of type is highly important. Use of white side of two-sided paper for inner spread carrying list of items also helps. The figured outside of green tone is all right since type on front and back page of folder is larger and the copy is not vital to diners. Composition compares with that on menus in general, but it is not distinguished or characterful. The light-face sans-serif, despite rather large size, is a bit weak on the green-toned figured stock and the address lines are overemphasized.



THE MAY 1945
Torch
THE MILWAUKEE ADVERTISING CLUB

Power and speed of transportation in postwar living rushes at the reader from the cover of *The Torch*, publication of Milwaukee Advertising Club



Bright yellow and black cover of *The Franklin Field*, published by Franklin Life Insurance Company, dramatizes feature article on old polychromers



William B. Bradford is pleased to announce that his son, Joseph Bradford, has returned to partnership in The Bradford Press, having served some two years in the U.S. Navy.

March 1, 1945

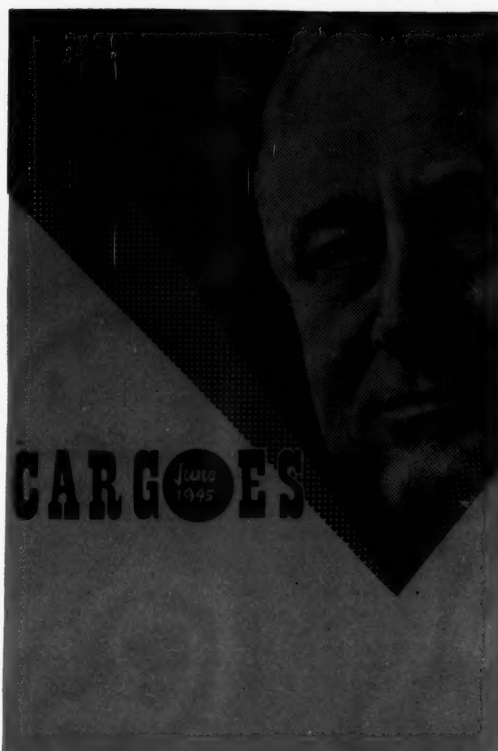
Beautifully sedate announcement of return of Joseph Bradford to Bradford Press, Portland, Maine. In black on white except for the rules which were in brick red

It isn't important to display the address on a menu; the diner must know in what town and in what street he is eating. With two address lines the same length as "Restaurant" above, the effect is stiff. Following lines of nicely varying length add grace. If lines of address were smaller and flush with name line on left, the name would stand out better. There is too much space above and below ornament following, especially in relation to that above the name and address group. Space below the bottom group should at least be as great as that on sides, preferably greater. Good book work requires that bottom margin be the widest, reason being balance of type page on paper page. The rule applies to such pages as this and inside of any page border as well as outside. A tendency to space too widely between words is noted. There should be no more than just enough spacing between words than will set them apart.

A. B. HIRSCHFELD PRESS, Denver, Colorado.—If we were operating a printing business and could get together such a fine collection of things we'd done as you have sent for review our cup of joy would be brimful, maybe overflow. Through it all we find evidence of intelligent and creative planning, practically every item being distinctive. This applies to the straight typographic items as well as to those where artwork dominates. Work runs the entire gamut in styling, from the conservative and dignified cover of the 1944 annual report of the telephone company set in Forum caps, which are in a class alone, to the dramatic items such as the menu cover, "Silver Glade." The touch on the modern pieces on which, unlike too many, you haven't gone too far, is as fine as that applied to the more conventional items. Incidentally, most specimens seem a combination of conventional and modern qualities which is like, say, a third style. With leading thought of the industry a belief that the future progressive plant

will offer both letterpress and offset—each of which most definitely has its advantages—it is interesting to note the approximate (by guess) fifty-fifty division in the items you have sent. Application to paper is uniformly good in either case. With work of such uniform quality—customers, therefore, getting an even break—it is most difficult to single out items for "honorable mention." We will not attempt it so far as the merit of craftsmanship is concerned. It would mean a disservice to readers, however, if a couple were not mentioned for another reason, the idea. There is the 2- by 2½-inch booklet, "The March of Life," cover of which

simulates that of its big brother, the great picture magazine. Page 2 carries a quotation from James C. Hill, which reads: "If you want to know whether you are destined to be a success or not, you can easily find out. The test is simple and is infallible. Are you able to save money? If not, drop out. You will lose; you may think not, but you will lose as sure as fate, for the seed of success is not in you." Page 3 features a red circle with copy following: "At age 25. This indicates 100 men representing an average group of Americans starting out in life." Following pages repeat the circle, but in the form of pie charts showing the status of the hundred at later ages, winding up with one titled "Financial Status of 100 Widows." Of all these only eighteen are shown to live on their incomes, forty-seven to supplement their incomes with work, and thirty-five to be dependent. Since a sponsor's name doesn't appear we conclude the item is another of your public service efforts or one to be tipped onto some blotter or card for a bank, trust, or insurance company. Worthy of mention, too, is case-bound (limp leather) book of similar size for addresses with your imprint at bottom of back cover.



This June cover of the super publication of the Abraham Lincoln high school, Brooklyn, was printed by The Alpert Press of Brooklyn. The publication features artwork and writing in the modern style

Favors
Dancing
Entertainment
Prizes
Cocktails

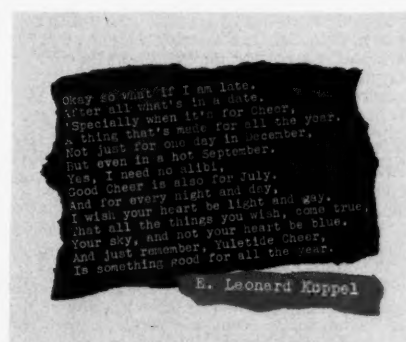


EIGHTH ANNUAL *Ladies' Night*
OF THE WINNIPEG CLUB of PRINTING HOUSE CRAFTSMEN
MARLBOROUGH HOTEL, SATURDAY, FEBRUARY 17, 1945
RECEPTION at 6.00 - DINNER at 6.30 - TICKETS \$1.75 EACH

Carrying out the theme of roses for ladies' night, this ticket for that event of the Winnipeg Club of Printing House Craftsmen was designed by Vic Nuyten and printed at Bulman's in pink and black



Cover (left) and inside fold of off-season Christmas card designed by E. Leonard Koppel, New York City. Santa Claus in a red and gray swimming suit made this an exceptionally jovial greeting. Printed in red and gray



W.A. KRUEGER COMPANY, Milwaukee.—We greatly appreciate the copy of your "Color Selector," 11- by 8-inch plastic-bound brochure. It is at once one of the most impressive and helpful things any printer or lithographer has ever turned out, and will prove highly profitable and bring you to the attention of large buyers in a way that suggests unusual ability. There are fifty-one leaves printed front only and all but the very first—on which you promote yourselves rather inferentially and explain the book's use—are exactly alike except for the color. There is, first, a large halftone about 5 by 7 inches near the top and left side. Below the particular color is named and numbered. This is followed by company name and "creative lithography" in a single line the width of the halftone. Along right-hand side are four pairs of panels of respectively 25, 50, 75, and 100 per cent tone. Panels are 1½ inches square. The left member of each pair carries the word "Wakco" (trade name) in reverse (white, of course); the right one the word overprinted in black, used for all type matter of each page. Right off the bat one sees that a word in reverse color is not readable even in the solid yellow panel and that black over yellow has high visibility. On a later page it is similarly demonstrated how well the reversed word shows up in a somewhat light blue and how comparatively low in visibility the word is in black over the blue. We've seen recently literally dozens of instances where use of this book would have avoided serious errors. Finally the leaves are die-cut across the bottom to form extension tabs which permit one to turn up the color he's interested in. We could go on citing further advertising advantages of this extremely well-printed piece but space is short.

THE VANCOUVER TECHNICAL SCHOOL, of Vancouver, Canada.—Linoleum block illustrations continue the most interesting feature of *Vantech*, your publication. It's unfortunate, however, that the striking picture of a mounted policeman on the cover is printed as it was, particularly that the red of his coat is so dark and, what is more serious, that the deep blue was used for shadows on the face. The title page is neat enough, but too much of it is in orange. Bright colors should be sparingly used, in fact the brighter the color the smaller the expanse covered should be. For another point in this connection consider the page, "Our New President." The initial is stronger in value than the border or ornament. The page would be better if the latter two items were in black and the initial in color. We'd omit fine line dashes between items; white space is enough, especially considering weight of the heads. Of course, dashes with some decorative value, which the fine rule doesn't possess would, of course, not be taboo. The "Heroes" page is not too pleasing. In the first place the poem is too narrow in relation to its depth to conform with proportion of the page which, no doubt, led to use of parallel rule uprights extending up a space from the bottom of the page. These do not overcome the effect of too much space at the sides, just contribute a bit of clutter and disturb reading. There are, of course, many good points in your publication aside from the pictures we have mentioned above, but relating the more serious faults is what you would like to have us do in the limited amount of space we can allot to you here.



Surrender!

It's over! Germany is defeated! The objective is won! But remember Pearl Harbor. Let us take a tip from the young American officer fighting in France in the first days of the Invasion. When told by his men the objective had been taken he replied, "To hell with objectives, keep going!" Let us keep going! On to Japan, and the final defeat of tyranny and aggression. On to a permanent peace for our world.

Esquire Press CORPORATION
422 FIRST AVENUE, PITTSBURGH
ATLantic 6466

WANTED!

Some of your electrotypes, photo-engraving, rubber plate, mat and/or stereotype business. Call "Bill" Stock at MAIN 0632 or drop in at The Lawrence Electrotypes Company, 1461 Superior, Cleveland 14, O.

PERSONAL IDENTIFICATION

NAME **David William (Bill) Stock**

OCCUPATION **Sales Mgr. (Electrotypes)**

AGE **42** on **7-8-44**

R. FORE FINGER

HEIGHT **6'-1½"** WEIGHT **205**

HAIR **Mc chestnut** EYES **lt. blue**

SIGNATURE **David W. Stock**

RESIDENCE **3130 West 112th St., Cleveland, Ohio, Cuy.**

CITY OR VILLAGE STATE COUNTY

WORLD WAR 2 VICTORY-IN-EUROPE MAY 8, 1945

VE-5-8-45

CRAIG PRINTING CO. NEW BRIGHTON, PA.

INVEST IN THE BEST!

In the European Sky gleams the dawn of peace... Through China and the far East surges the hope of freedom and victory... The bright challenging world of tomorrow lies ahead. Buy Victory Bonds and invest in the best... The freedom of tomorrow!

GRAIN PRINTERS LIMITED

OTTAWA CANADA



Four out-of-the-ordinary advertising blotters issued recently by printers. Esquire Press used dignified V-E copy in red and black. Bill Stock of Cleveland uses his hobby of universal fingerprinting to tone up his business card blotter. Craig Printing Company chose blue ink on yellow stock to carry its V-E Day "license plate." The Grain bird did its usual job to help pep up war bond sales for the finishing blow

When is **BLACK** not **BLACK**?

IN THE VARIOUS VERSIONS OF FUTURA, IT HAS SEVERAL MEANINGS • By M. F. McGrew

A type face almost identical to Futura is produced by most of the leading foundries and casting machine manufacturers, but under several names, and the corresponding weights have various names from the different sources. This leads to confusion when the customer specifies type from one source and the printer has the same design from another source, as the two manufacturers may use the same name for different weights. Thus Black in Linotype and American Spartan is Bold in Bauer and Intertype Futura and Baltimore Airport, and Extrabold in

Monotype Twentieth Century, while Airport Black is much heavier. Bauer Futura Black is related to the other Futuras in name only, having no similarity in design.

Reference to the chart below will eliminate these difficulties and allow the printer to substitute safely. With the exception of a few minor characters and details of fitting, the designs are substantially identical in all weights and variations other than the Ultra Bold.

To avoid confusion, a number of the larger printers and composition houses use the Futura names for all of these

duplicate faces. It generally works out best to use the exact name as given by the manufacturer of the particular type in question, but in this case it is best to use the Futura name throughout. Of course, this doesn't include the other sans-serif designs, even with the alternate characters that rather closely approximate Futura.

This chart shows all the weights and sizes now available from the various manufacturers, all faces on each line being alike. The weight as given here indicates the comparative thickness of the stem of capital letters.

COMPARATIVE WEIGHTS OF FUTURA AND DUPLICATES

WT.	Bauer FUTURA	Baltimore AIRPORT	Monotype 20th CENTURY	Intertype FUTURA	Linotype SPARTAN	American SPARTAN
2	Light 6-84		Light 606 6-72	Light 6-14	Light 6-14	
2	Oblique Light 8-48		Light Italic 6061 6-72	Light Oblique 6-14		
3	Book 8-48			Book 6-14		
3				Book Oblique 6-14		
4 1/2	Medium 6-84	Airport Gothic 6-48	Medium 605 6-72	Medium 6-24	Medium 6-30	Medium 6-120
4 1/2	Oblique Medium 8-48	Airport Gothic Italic 6-48	Medium Italic 6051 6-72	Medium Oblique 6-14	Medium Italic 6-30	Medium Italic 6-72
4 1/2	Medium Cond. 8-84	Medium Cond. 14-72	Medium Cond. 608 14-72	Medium Cond. 8-14	Medium Cond. 14-24	
6 1/2	Demibold 8-84	Semi-bold 6-72	Bold 604 6-72	Demibold 6-30	Heavy 6-24	Heavy 6-120
6 1/2		Semi-bold Italic 6-48	Bold Italic 6041 6-72	Demibold Oblique 6-14	Heavy Italic 6-24	Heavy Italic 6-72
9	Bold 8-84	Bold 6-72	Extrabold 603 6-72	Bold 6-18	Black 6-24	Black 6-120
9	Oblique Bold 8-60	Bold Italic 6-48	Ex. Bold Italic 6031 6-72	Bold Oblique 6-14	Black Italic 6-24	Black Italic 6-72
6 1/2	Bold Cond. 8-84	Bold Cond. 10-72	Extrabold Cond. 607 8-72H4	Bold Cond. 6-14	Black Cond. 10-36	
6 1/2		Bold Cond. Italic 14-72	Ex. Bold Cond. Italic 6071 8-72H4		Black Cond. Italic 10-24	
13		Black* 10-72	Ultra Bold 609* 8-72	*Airport Black and Twentieth Century Ultra Bold are not the same in design, size of face, or exact weight. Weight is the comparative thickness of the stem of capital letters.		
11		Black Condensed Title 18-48				
11		Ex. Bold Cond. 14-36	Ultra Bold Cond. 610 8-72			
	Inline 18-72	Relief 36		←Unrelated faces bearing the series name.		
	Display 14-84	Tourist 14-72				
	Black 20-84					

WHILE all the above faces are alike in design, the printer may sometimes have occasion to substitute one of the other more or less similar sans-serif designs. Although some of them vary considerably in design, this list gives the nearest corresponding weight of the principal variations:

WT.	FACE	APPROXIMATES WT. OF FUTURA	WT.	FACE	APPROXIMATES WT. OF FUTURA
	BERNHARD GOTHIC (AMERICAN)			METRO (LINOTYPE)	
2 1/2	LIGHT.....	LIGHT	2 1/2	THIN.....	LIGHT
4	MEDIUM.....	MEDIUM	4	LITE.....	MEDIUM
7	HEAVY.....	DEMIBOLD	6	MEDIUM.....	DEMIBOLD
10	EXTRA HEAVY.....	BOLD	9	BLACK.....	BOLD
	KABEL (CONTINENTAL-EUROPEAN) AND SANS SERIF (MONOTYPE)			TEMPO (LUDLOW)	
2	LIGHT.....	LIGHT	2 1/2	LIGHT.....	LIGHT
4	MEDIUM.....	MEDIUM	3 1/2	MEDIUM.....	BOOK
5 1/2	BOLD.....	DEMIBOLD	6	BOLD.....	DEMIBOLD
9 1/2	EXTRA BOLD.....	BOLD	9	HEAVY.....	BOLD
			13	BLACK.....	ULTRA BOLD
				VOGUE (INTERTYPE)	
			3	LIGHT.....	BOOK
			5	BOLD.....	MEDIUM
			7 1/2	EXTRA BOLD.....	DEMIBOLD

THE Salesman's CORNER . . .



BY FORREST RUNDALL

● IT TAKES all kinds of people to make the world and it takes a good many of those kinds to buy the printing needed to keep it running. And by the same token it takes a lot of different kinds of salesmen to sell printing to those buyers. Like attracts like and every salesman can find buyers who will grow to like him and give him orders. And he can also find many other buyers he couldn't sell on a bet.

During the past eight years I have gathered enough material about the way people sell to write an average of two sales articles a month, and I have talked with salesmen in all branches of the graphic arts and in many other lines as well. The one conclusion that seems obvious after comparing their different methods is that the successful salesman gets ahead by developing and exploiting his own personality to a high degree, text book methods to the contrary notwithstanding.

HERE ARE THE TYPES

In order to prove this point I have assembled a number of thumbnail sketches of salesmen with widely different personalities. They are all real people. Many of them I have met, some I know well. Three were described to me by mutual friends.

It was while working in the field of commercial photography that I made up my mind that my future lay in the selling end rather than in production. I started by enrolling in a salesmanship course being given by a salesman at the Twenty-Third Street Y.M.C.A. It must have been a pretty fair course because it enabled me, with the help of an influential friend, to sell my services to the Canfield Paper Company as a salesman.

Two weeks after I went to work for them, however, something hap-

pened to shake my confidence in the methods advocated in the course. I was out in the shipping room learning what paper looked like, how it was packed, what it was called, *et cetera*. Shortly after lunch one day we became aware of a man standing near the shipping clerk's desk with a saw and a scraper under his arm.

He didn't say anything; just stood there. We tried to talk with him but it was no go. Apparently we didn't use the same language. After a few minutes our traffic manager walked past and saw the stranger. "That's the fellow who sharpens saws and scrapers," he told us. "Give him ours." The tools were handed over to him, he left others to replace them, and walked away. Back he came the same afternoon with our saw and scraper nicely sharpened. The traffic manager asked him "how much" and paid the bill on the spot.

Someone remarked that this fellow was a poor salesman. Maybe he was by book standards. But look at the things he accomplished:

1. He made a sale.
2. He made it at his own price.
3. He got cash on delivery. No credit risk.
4. He left a satisfied customer.
5. He left the way open to make another sale when the tools became dull again.

Can any of you do better? I can't.

TALKING ISN'T EVERYTHING

This salesman didn't even have to talk to make his sale. He simply exposed himself to business at the right time. And if you will stop to think you will realize that a lot of

paper as well as some printing is sold just that way.

After I had been pounding the streets a few months I got something else to think about. One day the boss said to me, "Do you know, I always found that if I could get a man to *want* to give me an order he would generally find some way to see that I got it." That seems to be a simple formula but gosh, how it brought in the orders.

MAKE THEM LIKE YOU

If you will think back to normal times you will remember that you bought most of your paper where you did because you wanted to give the salesman an order. And you will also remember that when some customer gave *you* an order because he wanted you to have it, most of your price troubles disappeared.

If you want to learn *how* to make people want to give you orders I



He may be a poor salesman—but he makes sales

suggest that you study Benjamin Franklin's autobiography. Also Dale Carnegie's "How to Win Friends and Influence People."

About this time an example of the effectiveness of personality selling was brought into one of our sales meetings. The *New York World* was still alive and it was putting on a campaign to sell subscriptions. The canvassers were being trained in six strenuous lessons.

"TEX" KNEW HIS BUSINESS

The course was nearly over when a young Texan asked for a place on the crew. The manager objected, saying he couldn't learn enough in two lessons. But the Texan had a friend who was finally able to persuade the manager to give him a trial, much against the manager's better judgment.

The crew started out and the next thing the crew manager knew he was worried because the Texan was turning in *too many* subscriptions. He was sending them in at a rate that broke all records. The manager didn't know what the Texan was

THE CORNER this month is taken *verbatim* from a speech entitled "Be Yourself, It's Easier to Sell That Way," delivered before the Brooklyn Printers Group of New York Employing Printers Association by Mr. Rundell, who is a firm believer in that policy.

promising to go with the subscriptions and he thought he'd better find out quick. So he assigned an experienced man to go along with the Texan to find out what gave.

Then it all came out. The Texan's method was perfectly simple. As he was finishing one call he would ask the name of the lady of the house next door. Then he would ring that bell and when the lady answered he would say: "Is this Miz Jones? Well Miz Jones, Ah'm selling subscriptions to the New York World. Miz Jones, you-all wants to subscribe to the World, doesn't you?" And "Miz" Jones usually did.

"I KNOW JUST THE FELLA"

Then we have the politicians—fellows who always know the right somebody. While I was at Canfield the subject of group insurance was brought up. We were given printed matter explaining it and a meeting was arranged with the insurance salesman. I long ago forgot his name so we will call him Bill Smith. The point stressed was that Bill was an old, dear friend of Jim Canfield.

At the meeting Bill was introduced by Jim Canfield as an old friend and a fine fellow. Bill responded by thanking his old friend Jim Canfield for bringing him there and explained what good friends he and Jim were. Then he remarked that he didn't really know much about group insurance but that he had brought an agent who did.

The general agent started by saying it was an honor to be asked to

much about what you are selling. All you need is to "know Jim."

As I learned more about selling I commenced to realize the important part hyperthyroids play in moving goods. You probably know someone of this type. They are generally thin, nervous people, full of energy, always on the go, and impatient at any delay. They burn themselves out and die young. But while they are going they certainly do cover territory.

Several years ago the five leading salesmen of a big life insurance company were invited to a banquet to explain their methods. Four responded with detailed information but the fifth was panic-stricken. "I don't know anything about selling life insurance," he said. "I get around and see all the people."

I knew a paper salesman who was like that. His knowledge of paper was limited to a few lines and fellow salesmen who knew him when he started out said he was the most difficult man to teach who ever joined the company's sales force. But he had long legs and terrific nervous energy and he everlastingly got around and saw people. And he was consistently one of the company's top men in sales.

Give a hyperthyroid a proposition he can sell simply by getting around and seeing people and he will be a whiz. Saddle him with a lot of detail work and he will generally blow up and look for another job.

SELLING IS EASY

Even a blind man can sell printing. I was waiting for a light to change at the corner of Fourteenth Street and Fifth Avenue when I heard a voice inquiring, "Is this Sixty? Is this Sixty?" I looked around and saw that it was a blind man, young and neatly dressed. I said, "You are on

the wrong end of the block but I am going your way and will take you to the door."

As we walked along he told me his story. He was selling subscriptions to a business magazine. His plan was to get each person he called on to give him a letter of introduction to some business friend or friends. As he called on these friends he

asked them in turn for letters of introduction to people they knew. In this way he kept a chain of prospects intact. "People are nice to me," he said. "It doesn't cost any more. And I make a good living."

It seems to me that this was a particularly shrewd method of selling. He got in to see his prospect



Sketches right on the spot—that's what clinches sales

through having a letter of introduction from a friend. His proposition had an emotional appeal: anyone would be glad to help a blind man who was trying to earn an honest living. And it had an appeal to reason: the magazine was one that would be a good investment for almost any business man.

JUST BE YOURSELF

Changing to the top of the scale in selling I may cite the example of a vice-president of one of our big advertising agencies who is a very shrewd salesman and an exceptionally fine copywriter. It was he who gave one of the best bits of advice about writing copy I ever received. "Don't try any fancy stuff," said he. "But put yourself in the buyer's chair and think what you would want to know about the product. Then write just that." Which is saying a lot in a few words.

Once during a discussion on selling methods he said, "I am a great believer in gadgets. I started in business as a printing broker. Like every other salesman I had trouble at first getting in to see the buyers. After some months I developed a method which would almost always bring a buyer out to see me.

"I used to buy a number of little gadgets, things that a buyer could use. It might be a pencil, a little note book, or maybe a ruler. In any event it was always a useful item. Every time a buyer talked with me I would give him one of the gadgets. As soon as he realized I always had a gift for him when I called, his



"You-all wants to subscribe to the World, doesn't you?"

the meeting by such a fine man as Jim Canfield who was such a warm friend of Bill Smith. Then he offered to answer questions. The proposition had actually been sold by the printed matter so there were few questions but Jim Canfield's friend got the commission.

If you have political pull with the right people you don't have to know

curiosity got the better of him and I got my interview."

His brother, an engraver, has a different method of selling. In the first place he knows his stuff from A to Z and all the way back. And in the second place he has a vast store of ideas for dressing up illustrations to make them unique and attractive. I think he has given me three or four times as many ideas as all the other engravers I've worked with put together.

HIS REPUTATION PAYS OFF

I remember particularly a conference at an advertising agency in which the president, the account executive, the art director, and the production man participated. I had interested them in a gadget for one of their accounts and we were fishing for a good idea to dress it up. Frankly, we weren't catching much. Finally the president cried out in desperation: "Call up G— (the engraver) and get him over here. He'll have an idea for us."

You can go places with a reputation like that.

Appearance isn't too important either if you have the goods. Some years ago a very clever young compositor was the junior partner in a firm of advertising typographers. He studied hard and continuously and was exceptionally able. Being ambitious he wanted to get out and sell. The senior partner couldn't see it. The young man looked like a shop hand rather than a salesman and the senior partner could not bring himself to believe that the art directors of important agencies would give him a hearing. The young man believed in himself, however, and broke up the partnership so that he could become a salesman with another house.

NOBODY WANTS THE WORK

You may know that in an agency every advertisement is the joint responsibility of two men—the art director and the copywriter. These two have to work together on the layout. The most tedious part of the job is laying out the type so that it will fit and at the same time look well. This part of the work falls to the art director who does his best to turn it over to someone else.

Knowing this situation the compositor-salesman started calling on art directors with his tracing pad under his arm. His approach was an offer to sit down and lay out the type for an advertisement right then and there. Generally the art director took him up on the offer. Almost always his layout was so good that the art director ordered

the composition from him. The type came out to fit, whereupon the art director usually tried him on another job.

Soon he found that he could turn his type layouts over to the ex-comp and have them come out right practically every time. It was not long before the ex-comp was bringing in more than half of the volume produced by his house.

It seems to me that the experiences of these and other salesmen add up to this:

Because of his training, temperament, education, or natural capabilities, every salesman has one way of selling which works best for him. If he sticks to this he will do better than if he tries to imitate someone

else. If he is just a bird dog, his best bet is to be a *good* bird dog. If he is a whiz at color work, let him keep away from office forms. Whatever his talent, let him develop it to the utmost.

Furthermore, it seems to me that he will do better if he will hunt up prospects of his own kind—people he can talk with on even terms and who have similar interests, people he meets in society, church, or fraternal organizations. Then if he will take one final step and concentrate on the ones who want the kind of printing he has to sell he will find his business increasing and price troubles diminishing.

There are enough such prospects to keep him busy if he can find them.



an unusual piece of fine printing is the sample book that the Deers Press of Seattle turned out to demonstrate color combinations of Creo-Dipt roofing and sidewalls.

Bound in two sections of clear plastic, the 9- by 12-inch book is on coated cardstock. The same drawing of a house is in different color combinations on each page. At the roofline, the stock is trimmed across, which permits turning leaves so that a brown roof, for example, may be visualized with cream sidewalls. Thus five different colors of roofs may be seen in combination with any of six different colors of sidewalls.

Inside pages are one-half inch smaller in width than the covers, which permits numbered tabs for both the upper and lower portions. The tabs are in the same color as the roof or walls shown on that page.

This sales-inviting handling of color combination selection certainly makes it easy on the customer to decide what finish his home should have.

Effective August 7th, 1944
The Offset Division* of
THE MARTIN L. ROMAN CO.
will be operated as

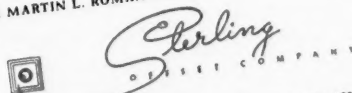


146 West 25th St., New York 1. N. Y.

This represents a post-war program of expansion in personnel and facilities, designed to render better service.

*The letterpress department will continue as heretofore

EFFECTIVE AUGUST 7, 1944, THE OFFSET DIVISION*
OF THE MARTIN L. ROMAN CO. WILL BE OPERATED AS



146 WEST TWENTY-FIFTH STREET • NEW YORK 1 • NEW YORK

THIS REPRESENTS A POSTWAR PROGRAM OF EXPANSION
IN PERSONNEL AND FACILITIES, DESIGNED TO RENDER
BETTER SERVICE • *The letterpress department will continue as
heretofore

TYPOGRAPHIC CLINIC...

The layout man overlooked a very important point when he produced the original of this announcement. Following the usual procedure, the signature cut was given to the compositor first, and a type should have been chosen which conformed in color value to the signature. The type used was too large and too bold. It overshadows the new name "Sterling," the introduction of which is the purpose of the announcement. It must be remembered that this is a small mailing piece that while being read has no competition for attention, such as there would be in a newspaper or magazine announcement. For this reason there is no need for large, bold type. The centering of type lines leaves the announcement lacking a finished appearance.

Compare the reset specimen with the original as to the tone value of the type in relation to the signature cut—the word "Sterling" takes its "place in the sun" as it should. The lines of type have been squared to make a pleasing and a more orderly pattern. Hairline rule in the original has been replaced with a heavier one which is bled to right margin, adding a different atmosphere to the piece.

This clinic proves that type selection and design are not great mysteries. Copy and continuity in both are the same, except that "New York" is spelled out in the reset instead of abbreviated. Good typography is just plain American reasoning, a little appreciation of color and pattern, and a modern viewpoint.

I.P. BREVITIES



Stray items about the trade and the men who make it. Bits of information collected and set down here for your edification and pleasure. Edited by H. V. DOWNING

● **LEARNING** the hard way—by experience—all classes in the print shop of Frank Wiggins Trade School, Los Angeles, had a hand in publishing as a unique training project the "History of Printing in the Public Schools of Southern California."

Under the supervision of Atwell Lee Jobe, head of the printing department, the students turned out a volume that gives a history of printing at ninety-seven junior and senior high schools, plus a directory of all Southern California schools offering training in that subject.

The neat publication is a commendable piece of work, from original layout to final binding.

● **CARL CROW** will never see his "Four Hundred Million Customers" in China again. He died early in June in New York City.

His first money was that he earned as a printer's apprentice and it was by working as a journeyman that he was able at 19 to found a weekly newspaper.

In 1911 he went to Shanghai as associate editor of the *China Press*. Later he ran the Shanghai advertising agency that inspired his book that made the best seller lists of 1937. Other books on the Orient followed. Carl Crow was an early advocate of aid to China and a more aggressive attitude toward Japan.

● **IN 1911**, a small gasoline motor patiently driving a dory across a Cape Cod bay started W. A. Dwiggins, the typographic designer, to wondering what would happen if all of the mechanical slaves of mankind got sick of their jobs—if machines that "do everything but think" started thinking and communicating their own grudges against man to other machines.

That's how the Dwiggins melodrama *Millennium 1* came to be published in 1945. It's an exciting play about a machine-controlled world, in which men hide below ground, known to the machines as "earthgrubs" who perversely emerge at night to "gnaw" power lines.

Millennium 1, published by Alfred A. Knopf, was designed by the playwright and contains ten characteristic Dwiggins illustrations. For the benefit of those who also worry about the machine taking over, the play has a happy ending, with man finally demonstrating his mastery. It undoubtedly will not be produced until machines are invented smart enough to learn "lines," which, after reading the play, would seem an unwise invention.

● **WITH TWO BROTHERS** in the company having died a little more than a year apart, the business of the Horn-Shafer Company, Baltimore, is being carried on by W. G. Horn, Jr., son of the late founder, and Ivan Drechsler. William G. Horn, who founded the company in 1905, died March 19, 1944. His brother, Karl M. Horn, who served as office manager, died April 8 this year.

Death of the two brothers recalls an event of about a decade ago—1933 to be exact—when the Graphic Arts Association of Baltimore honored three generations of Horns at one of its meetings. At that time John Horn, grandfather of the present head of the firm, worked in the office of the Horn-Shafer firm after having retired from his own business in another industry. The grandfather, two sons, and grandson were guests of honor at the meeting.

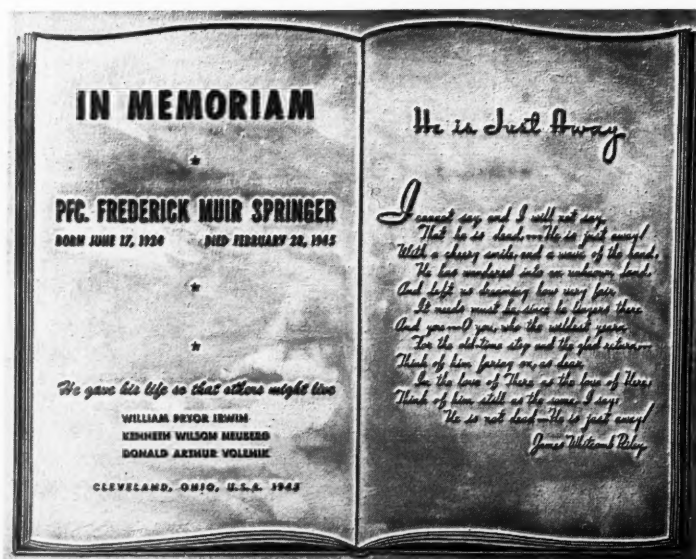
● **A BRONZE PLAQUE** is enroute from the fathers of four Yank buddies to mark a Marine's grave on Iwo Jima.

George P. Volenik, treasurer of the Eclipse Electrotpe & Engraving Com-

pany, secretary and sales manager. Milo was scheduled to be the next president of the Rock River Valley Club of Printing House Craftsmen, being now the first vice-president.

● **THE SPIRIT** of Ben Franklin (through the voice of Daniel Prince, radio actor) presided over ceremonies at the 217th anniversary dinner of Franklin Printing Company of Philadelphia.

With the guests seated, the room was darkened except for a niche lighted up to disclose Franklin's Spirit, who gave greetings to the "Franklin family," and recounted the proud history of the firm, established in 1728 by the patron saint of American printers.



Bronze plaque to mark grave of one of four lifelong "buddies," sent to Iwo Jima by George Volenik, Eclipse Electrotpe & Engraving Company, Cleveland, Ohio, and three other fathers

pany, Cleveland, Ohio, received a letter from his son, Corporal Donald Volenik, telling of the death that removed one of a quartet of boys who had been close friends since childhood.

Fred M. Springer was the Marine who lost his life on the island. The other two of the foursome are Ensign Bill Irwin and Ensign Kenneth Neuberg.

The simple plaque sent by the fathers carries the names of the three boys who are left, in memoriam to their friend Marine Pfc. Fred Springer.

● **WAITING** for his two sons to come home from the war became irksome to Milo D. Zimmerman, of Kable Brothers Company, Mt. Morris, Illinois. So Dad joined up too. Being unable to camouflage himself as a kid for the infantry, he did the next best thing by becoming an assistant field director with the Red Cross.

His firm gave him an eighteen month leave of absence from his duties as its

From that first shingle reading "B. Franklin and H. Meredith" at the plant where *Poor Richard's Almanac* went to press, down through the creation of the *Saturday Evening Post*, the genealogy of the company was told. And Franklin's Spirit said:

"Though our plant was a 7-day wonder, we could not produce in five years the output of your company for a single day in the year 1945."

"Two hundred and seventeen short years with many changes of the shingle, but ever the same principles on which this enterprise was founded, and ever the same goal!"

● **INTERTYPE CORPORATION**, Brooklyn, was surprised to receive a request for a specimen book on a coupon carrying the address from which Intertype had moved twenty-five years ago.

In the interests of analyzing advertising values, Intertype did a little research to find out what magazine had

been lurking around a print shop for a quarter of a century.

You guessed it! The coupon had been clipped from *THE INLAND PRINTER*.

● **"BORN to the roller business,"** Frank H. Stevens, Jr., who died in May, was for 28 years with Wild & Stevens, Boston maker of printers' rollers.

His only interludes away from business were spent in uniform, first on an expedition to the Mexican border as a member of the National Guard, then in service in World War I.

He was a salesman until the year his father died, 1927, at which time he succeeded him as president, treasurer, and general manager of the firm.

Rollers were his main interest but he saw his business as part of the whole. One of his final acts was to expand the business to meet the needs of the future.

● **DAME RUMOR** gets around with great speed for such an old girl.

Her most recent false alarm was the story that President Truman favors a change in the office of Public Printer.

But the tale was scotched by a letter from the President to Senator Carl Hayden, chairman of the joint committee on printing. Mr. Truman expressed faith in A. E. Giegengack as a "loyal, efficient public servant" and said that he "did not contemplate making any change in that office."

● **MANY MEN** are nagged by the ambition that often leads to starving to death in a quiet, genteel fashion—running a weekly newspaper in a small, quiet country town.

C. A. Carroll, Calistoga, California, is still thriving after fifty years of such a career. He owns *The Weekly Calistogan* and has directed its destinies since July 1, 1895.

Mr. Carroll has had his ups and his downs, including having his plant destroyed by fire, but he has been aided by a wife who knows every phase of the business. Mrs. Carroll was the first to solve the mysteries of the Intertype when it was installed. (Their daughter runs it now.)

The Weekly Calistogan operates with one printer in charge of the newspaper and job shops. It is an 8-page paper, all home print, except for special editions, and has a circulation of a thousand paid-up subscribers.

● **THANKS** to the alertness of Stephen J. Lambert, production manager of the Brooklyn *Eagle*, and many hours of work by members of Linotype Post, No. 1202, of the American Legion, convalescent Navy men at Coney Island have a "good-as-new" Linotype to help their rehabilitation.

On a visit to the U. S. Naval Convalescent Hospital, according to *Linotype News*, Steve volunteered the help of the *Eagle* in locating a machine. After quite a struggle, he found a rickety Model 14 that had been condemned to the scrap pile.

He asked Linotype officials for help, and they threw the whole job into the laps of members of the Linotype Post, who jumped at the chance.

After a complete job of rebuilding, the machine was installed in the hospital print shop with a ceremony in which William F. McCormick, commander of the Post, and seven past commanders participated. It was accepted by Captain E. P. Huff, MC, USN, medical officer in charge.

The PRESSROOM

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential

By EUGENE ST. JOHN

SPOT CARBONIZING

Please advise us if you know of any method whereby we can do spot carbon forms in our own plant. We have a vague recollection that some company offered us the material to do this work.

It would be best to consult your inkmaker on the process of spot carbonizing with an ink agitator in a heated fountain using a special waxed carbonizing ink.

GUMMING ON THE PRESS

Some time ago in an issue of your magazine there was a letter pertaining to gumming done on a regular printing press. Would you give us more complete information as to the type of gum needed and any other necessary instructions? If you do not have this information, please direct us to a manufacturer who sells such a type of gum.

We are sending you names of concerns specializing in adhesives used in the graphic arts who will be very pleased to send you information in detail. If there is a volume of this work in prospect it is more economical to use a gumming machine.

AIRBRUSHED BACKGROUNDS

The writer noticed an article in June issue of *THE INLAND PRINTER* which made reference to a method of coloring paper by the use of air brushes, the color being sprayed on the stock. Can you give us the name and address of the concerns making this equipment? We are particularly interested in a method of coloring white paper with ink that will not rub. (Of course, we can use oil ink and the conventional press.) In our case we want to color the stock in the roll. It is possible the spraying method might fit our needs. We are trying to get backgrounds.

This is a field of great possibilities, as yet only partly utilized. We are sending you the names of suppliers of this equipment who will be pleased to give you information.

NEW STATIC ELIMINATOR

The modern microfine glass-ball-studded tympan paper when used as top draw-sheet is a preventive of static electricity in some cases, owing to the insulating quality of glass.

NEW SOLVENT HAS POSSIBILITIES

A solvent outlined in British Patent No. 562,878 will, it is claimed, make instantaneous drying possible when printing and litho inks are used on absorbent papers. "Absorbent" papers are practically all of the printing papers, as differentiated from writing papers, with the exception of certain hard cover stocks. For the first time the average plant will have an instantaneous drier which will accelerate production, finishing operations, and delivery.

Such a drier may be used on rotary, cylinder, and platen presses. It will allow fly delivery of work that now requires extension delivery and save turning the sheet for the printing of the second side on all single flat-bed cylinder presses. It will greatly simplify the calculation of the drying rate in ink formulas since with such a solvent, differences in inking systems on various presses is immaterial, as far as the drying rate is concerned.

It will be a great improvement in printing on all perfecting presses, both flat-bed and rotary. Among the special products which will be improved by such a solvent are high gloss inks, metallic inks, and overprint varnishes.

The solvent comprises partially polymerized resin, made up from a polycarboxylic acid or anhydride, as for example a dibasic acid or anhydride, preferably phthalic anhydride. In addition, an unsaturated fatty acid is incorporated, having more than six carbon atoms in the molecule (such as oleic, linoleic, or linolenic acid) and polyhydric alcohol (such as glycerol, glycol, erythritol, or mannitol). The ingredients are so chosen that there is an excess of hydroxyl groups over carboxyl groups dissolved in a solvent, the proportion of solvent being not more than 35 per cent of the vehicle.

Such a solvent is practically non-volatile at room temperature. An ink so prepared will instantly polymerize and harden when heated. The small quantity of solvent used

is entirely absorbed by the printed sheet. With such a solvent, it is also possible to use dyes in solution instead of pigments. Previously dye inks were suitable only for aniline and rotogravure printing.

A sheet heater is used at the spot preferred after the sheet has been printed. As the sheet or web of paper passes this position the ink instantly sets and the print may be handled or safely stacked in piles.

REGISTERING CUT-OUTS

While I have been operating presses for years I seem to use too much time in registering cut-outs to relieve the impression on edges of mammoth type and very large solid plates on both cylinder and job cylinder presses as well as on platen presses. In the same way I am bothered in quickly registering the mechanical and hand-cut overlays on halftone prints in packing. Would you give the best procedure in detail?

On the cylinder and job cylinder presses it is first required that the cylinder be not overpacked so that it is rolling off an impression measuring more from gripper edge back than the form does. First, make sure the form is level and type high and then compare the print on the overlay base sheet with corresponding dimension of form. If print on base sheet is long, the cylinder is overpacked. In some cases, a corrective is to divide extra packing sheets equally beneath the form and the cylinder; while in other cases the cylinder must be lowered to ride the bearers.

A treated (oiled) manila makes a good base sheet for overlays and an extra sheet may be carried on the drawsheet until an impression for overlay base is pulled on it. Punch holes for register are next driven in the packing. The complete overlay base may be split as necessary for registering.

On the comparatively smaller job cylinder presses it is often necessary to register overlays from center to front and back, especially on a very large plate. It is also helpful to carry the overlay base sheet as close to the drawsheet as possible since increased packing lengthens the perimeter proportionately more on a small than on a large cylinder.

On platen presses, try to have all underlaying and packing done before pulling impression on overlay base since different thicknesses of underlay and packing result in different positions of print on tympan in relation to the bales (tympan clamps). Stab knife blade through the upper and the two end edges of base sheet and register to the corresponding marks in the packing.

PAINT CHIP MACHINES

During the past ten years I have read your excellent magazine and as manager of a large printing plant have often found many pointers to my advantage. Now the time arrives when I appeal to you for personal advice about a particular job we are about to tackle.

The job is a color chart for a paint manufacturer and it entails painting sheets of celluloid, cutting them into pieces approximately one-half inch by one inch and gluing them onto the card. There are thirty pieces to each card. What is the quickest method of mounting these? Is there some kind of specialized machine manufactured to deal with this type of work?

Where a faithful reproduction of the paint is wanted it is customary to paint the large sheets of heavy paper, thin card, celluloid or other material. Quite a volume of this type of work, however, is printed by the four-color process in cases where a true showing is not essential.

Next the large printed sheets are cut up into the little paint chips on

a paper-cutting machine fitted with a second gage on the front end of the table in addition to the regular back gage.

Finally the color card machine boxes or containers are filled with the assorted colored chips and the color cards are fed into the machine which glues and affixes the chips to the card. We are sending you the names and addresses of suppliers of color card machines.

PERFORATING MADE EASIER

Perforating on the press is made easier by using Spherekote tympan paper, studded with myriad glass balls. The use of metal strips on the cylinder packing is thus avoided and there is no piling up of ink in the perforation in the drawsheet. A good job is produced without any more fussing than with a straight all-type job. This special tympan is also a favorite drawsheet in die-cutting on the press.



"In the Days That Wuz"—A Hero Comes Back
Cartoon by John T. Nolf, Printer-Artist

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

THE PROOFROOM

TWO ENDS OF A DETOUR

Here's a good one: "Left to right, in front, [in a photograph] are Soandso, marshal, Someone Else, secretary, who delivered the address, and the president. In the second row are Admiral Blank, commander of the district and Dean Dash."—*New Jersey*.

A comma after "district" would certainly have made a whale of a difference. (The admiral is not in command of the dean.) A detour should have a notifying sign at its beginning, and a pause sign at its end to signify the point at which you get back on the main line.

OK OR NG?

I just let "forever and ever" go by, because the deadline was coming on at a fast pace. Was that "good business"?—*Connecticut*.

Assuming that you are engaged in newspaper work, I should say you did the right thing. "For ever and ever" would have been better, but the change would not have been worth the time it would have taken in the shop. Webster enters "forever and ever," but also says "See *ever*." Turning to that entry, we find the editors prefer, for their own use, "for ever and ever." (Please do not let this confuse you on proper use of the adverb "forever," by itself.)

QUOTE MARKS

One of our customers has questioned the correct style of opening-quotation marks. Webster defines the opening-quotation mark as an inverted comma, with the heavy end at the bottom. Most type faces now come fonted with the new style—heavy end at the top. Are both correct in the best printing, or is one or the other preferred?—*Missouri*.

This query comes from a member of a firm of typographers. It embarrasses poor Me to try to tell those fellows anything about type. But—

The Merriam Webster describes opening quotes as inverted commas; and quotes as apostrophes. On the typewriter apostrophes are used in both places, the typewriter apostrophe being a simple, straight stroke, with no curves, no weighting.

Of quote marks in foreign printing, the University of Chicago Press

"Manual of Style" notes: "In French and Spanish, small angle marks on the lower part of the type body are used for quotation marks; in German, two primes on one type body are used, the opening quote being inverted. (Foreign quotations in roman type, however, when run into English text, are introduced and finished with the usual English quotation marks.)"

But in the Manual's own text the begin quotes are inverted commas. This is still standard style.

In many modern faces the type characters are so lightly or delicately stroked that keenness of vision is needed for identification of shadings and contours. In the composition of advertisements especially, modern type faces have been (as I think) somewhat overfancified. Study of any copy of *THE INLAND PRINTER* will throw light on this matter: in the text the begin quotes are inverted commas, while in the ads they are—well, almost anything the designer liked.

In blackface, the quote marks are often, in fact almost commonly, nothing more than straight oblique strokes; in a heavy script type, they are sometimes cut in a triangular form, the begins having the heavy end at the bottom and the ends having it at the top—reflecting, it is interesting to note, the standard use of inverted comma for the one and of apostrophe for the other.

Of course, in each unit of print the printer has to ride with the font. Presumably he would not use a font he did not like, and if he starts with it, he must stay with it.

As for my own likes and dislikes, if anyone cares to know them, I must say I find " " every bit as good looking, eye-catching, and pleasing to the sight as the good old, still standard " ".

MISTER DOCTOR

Is it correct, in the salutation of a letter, to write "Mr. John Blank, M. D."?—*Illinois*.

It is not. Write "John Blank, M. D. Dear Dr. Blank," or "Dr. Blank. Dear Sir." This is for formal letters.

MISLAID, DUG UP

Recently I spent several enlightening hours at the library perusing your columns of years-past. There is much in them not found in books.—*Pennsylvania*.

This happifying sentence occurs in a letter that was received almost a year ago, was lost in a stack of old papers, and has only just now been turned up. The writer of it was also thoughtful enough to enclose a stamped, addressed envelope for reply. I am ashamed of this negligence, and would be glad to hear again from the writer, who gave only a general-delivery address in a large city. I ought to be thrown to the Hunhounds or the Japjackals.

WHAT KIND OF WORD?

What kind of word, in Heaven's name, is "methinks"? It seems to me like a child's "Me want some candy."—*Oregon*.

No, it's a perfectly good word. It goes back to Middle English, or perhaps to Anglo-Saxon. It's like the German "mich dünkt." The meaning is, "It seems to me." In Anglo-Saxon, "thyncan" meant "seem." Since Shakespeare's time the word has been more and more out of use, except in poetry, where it helps to make the meter work out right. In the past tense, "methought," the word seems even more fantastic to the modern ear.

MARK HONESTLY!

Is it right, when correcting proof, to make changes in the original copy, matching marks on the proof?—*Texas*.

I can't imagine a proofreader doing it, but I did once know a newspaper editorial writer who did it. When I told him it distorted the history of the job, he snuffed: "Correctness is the only consideration worth considering." The subject would stand a lot of discussion, because there actually is a clash between technical print-shop routine and the practical purpose of excluding error from the final product. Let's boil it down to this: If such belated marking is to be done in the copy, let it somehow be identified as *ex post facto*, as a measure of fair play to the printer.

A PROOFROOM CASUALTY

Two of us proofroom girls had a good story broken up by having it handed out in takes. Is that the best way to put proofs through the mill?—*New York*.

This question brings up a major point in proofroom strategy: Is it better to let one reader carry a job straight through from beginning to end, or to divide it into takes, as is done in the shop? Ordinarily the proofroom foreman (or forelady?) has no choice—the stuff must move fast, and the readers rattle with it in small sections. In some ways it is better for the reader to concentrate on correctness of type, without getting interested in the run of the text.

Some of us, however, think there is gain in having one reader mark the whole thing; he or she can more readily detect changes and errors in names, and spot inconsistencies of any kind. The best readers are able to combine the two kinds of reading, for the sense and for type. This skill can be mastered only through sharp self-discipline and self-training and should improve with years of experience.

MARK UNDERSTANDABLY!

Our Number One reader, coming upon a solid word broken at the end of a line, runs a stroke through the hyphen and places a tie mark there and before the second part of the word at the beginning of the next line. If the word is a true compound, he writes in the margin, "keep hyphen." Isn't this fussy?—*Illinois*.

No, it seems to me good marking. It coöperates with the man at the machine by showing him at a glance exactly what is to be done with such a word, for example, as "timetable"—whether it is to be "time table," "timetable," or "time-table." Such marking saves time and money in the shop.

PROOFROOM ARITHMETIC

An old-timer in our place says "time and again" is bad English. He can't let it go without adding another "time," making it "time and time again." Is he right?—*Pennsylvania*.

The conductor of this department, for one, does not think so. I can't see how addition of another "time," which in this instance is multiplication by two (or isn't it?) can wipe out the alleged error. Still, the change does produce something like coördination: "time and time," with the second "time" modified by "again." But we say "over and over again," and no one seems to be bothered by it. The "big" Webster recognizes the phrase "time and again," giving it full entry and defining it with "repeatedly."

SIR ECHO COMES TO BAT, LATE

As to the why of our capping "I," that indeed is a fine new question. It will take some research to find out about it. So far all I can find is that in Middle English *ic-ik-ich* was usually written in combination with the verb, as *icham, I am; ichill, I will*. Later recorders (according to Dr. Murray's Oxford Dictionary), and then after that many printers, by error, separated the first letter, so as to stand *i cham, i chill*. Eventually the *ch* was dropped, since it evidently didn't belong to the verb, so there was our "I." But why did they cap it? That is still a mystery to me.—*Tennessee*.

In German the lower case is still retained, *ich*. Some say the capital was used to keep poor little *i*, standing alone, from getting lost.

HERE IT IS—CAPITAL OF RESPECT!

Should I make it "the continent" or "the Continent" of Europe?—*Michigan*.

It used to be stylish to talk or write about going to "the Continent." Nowadays it is merely fussy, I think. The cap *c* was one of those capitals of respect; it meant something to some folks, and nothing at all to others. It was a sort of literary affectation. Some folks hang onto it as if it would save their shaken world; others don't care a hang. You pays no money, and you takes your choice.

Answers to It's a Quiz

Here are the answers to the quiz on page 40. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. Merely set trimmers on slug-casting machines to trim slugs to .0138 rather than .0140.
2. True, because the elements will become separated and the ink will lose its brilliance.
3. False. A base must usually be used on uncoated stocks to fill pores and iron out the stock for metallic inks.
4. True.
5. True.
6. False. It will approach the same feed, however, if fitted with ink agitators and a metal fountain roller which turns in the direction opposite to the regular fountain roller.
7. The use of double title pages was noted—left- and right-hand page spreads.
8. True. Use your legs, not your back, unless you want to wear a truss.

WHO SAID "DOMINANCE"?

I keep a scrapbook of clippings with examples of good and bad expression, and it makes interesting reading, besides being educational. Here are, for your consideration, two samples, one of each kind.—*New Jersey*.

One of the clippings is from a great New York newspaper—an editorial. It says: "There must be a multitude [of civilians] that reads nothing else [than the detective stories]." Well, a "multitude that reads" is perfect grammar, but it does seem just a bit stilted. It gives the "dominance of the plural" idea a black eye.

The other item is a quote from Robert Hichens' "Garden of Allah," and it says: "No one but God and I know what is in my heart." Here we have a pair of funny ones: "no one but I," and "no one know." As has been pointed out in *Proofroom* more than once, the defense that the expression is equivalent to "No one knows, but I know," falls down because if *no one knows*, "I" *don't know*. The whole sentence is very loose-jointed.

HUSBANDS—AND MEN

In the April issue you said, "Subject and predicate, like man and wife, should be in agreement." Wouldn't it be better to say "husband and wife"?—*Kansas*.

Boy, oh, boy—do I dote on this friend's letterhead! It just says "Wichita," and leaves it up to you to decide whether Wichita is in Kansas or, well, say Okinawa.

As to the query: "Man and wife" is the common phrase; "husband and wife" is perhaps more exact. Really, I don't find it stirring any excitement in my substitute for a mind. There may be, however, some social significance in the question it generates: Are husbands men? (Note:—A "wife" originally meant only "Woman, an adult female," not, as now, "a woman united to a man in lawful wedlock." It is related, etymologically, to the German word "Weib.")

PUZZLING PLURALS

I recall your writing about the plural of "Little Italy." I think you voted for "Little Italies"—but, if I remember correctly, you also pluralized "Mary" into "Mary's." (It is possible, however, I made that one up myself.) I am writing now to report that I recently came upon a credit line to a quote from a letter of Horace Walpole "to the Miss Berrys." Interesting?—*California*.

Very interesting. Thanx for sending it in to the department. Let's keep it in mind for use as evidence in possible later discussion of such puzzling plurals.

★

This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue

THE MONTH'S NEWS

ISSUES WARNINGS ABOUT QUOTAS

Warnings have been issued by the Book Manufacturers' Institute to its members that failure on their part to check the validity of publishers' paper quota certificates might be construed by the War Production Board as negligence with expensive consequences. An example was cited of a publisher who showed a one-time certificate that his order was in compliance with provisions of regulations but the publisher had no quota. The WPB Appeal Board denied the application of the printer to permit the distribution of the books, and ordered that the books and magazines he had printed for that publisher could only be sold as scrap paper.

Book manufacturers and printers are advised to be careful in checking paper quotas of customers.

"Merely taking the one-time certification may not protect you," is the message conveyed to the members. "If in doubt, check and double check. Get a statement from the publisher as to his quota and that he is within it. No reputable publisher should resent such checking, for it is for his protection as well as yours."

The possible consequences of failure to check quotas are listed in the bulletin as follows:

"You may be adjudged guilty of a crime and be punished by fine or by imprisonment.

"The Government may impose sanctions through WPB or other agencies such as the Treasury Department.

"A large number of books, frozen except for waste paper use, will destroy the effectiveness of your lien for compensation, and you cannot afford to work for the price of waste paper.

"A publisher who would not hesitate to violate the terms of the order will not hesitate to slip out from under his obligation to pay you.

"If one is negligent in this duty, he may become a *particeps criminis*—an aider and abettor. How can he square his conduct with that of his son and the others who have been and are giving their all in the war?"

One section of the regulations which the bulletin quotes provides "that no person may apply ink to any paper in the production of books if he knows or has reason to believe that the printing of such paper will be in excess of the publisher's allowable consumption under the order." (L-245)

REPORTS PROSPEROUS YEAR

Joseph F. Costello, president of the Lanston Monotype Machine Company, Philadelphia, reported net income for the fiscal year ended February 28, as amounting to \$290,140.12, equivalent to \$5.74 a share, with 50,532 shares out-

standing. Dividends paid out during the year amounted to \$177,465.60.

Gross income was \$1,354,819.98; administrative and selling expense, \$439,623.89; provision for income taxes and for renegotiation of contracts, \$566,700; provision for reserve for contingencies, \$100,000. Current assets, and inventories of \$1,412,819.39, aggregate \$4,426,103.85. In addition, \$300,000 in cash is held in reserve for new machinery and plant rehabilitation. Current liabilities are only \$589,248, with no funded indebtedness. Total assets, including real estate, buildings, equipment, and other items, amount to \$6,096,750.90. Value of invest-

R. O. VANDERCOOK HONORED

Eulogies were voiced in the impromptu speeches concerning the achievements of Robert O. Vandercook, the inventor and manufacturer of proof presses, at a testimonial dinner given in his honor by the Old Time Printers Association of Chicago, June 6. An engrossed scroll expressing sentiments of appreciation was presented to Mr. Vandercook by O. B. Powell, president of the association. Mr. Vandercook accepted the document with appropriate remarks.

Printers, machinery manufacturers, suppliers, and trade publication repre-



Robert O. Vandercook (second from right) receives plaudits of Old Time Printers Association of Chicago from President O. B. Powell (second from left) as sons David, Edward, and Frederick look on

ments in the Monotype Corporation Ltd., England, is listed at \$400,000.

Mr. Costello reported that in addition to the war work done for the Government, needs of customers for replacement parts, matrices, and the other supplies have been met "only through working excessive overtime hours," but that the requirements of existing customers have been met with reasonable promptness so that users of Lanston equipment have been able to keep their plants in operation.

War work consisted of cameras, plate-coaters, and other items for the making of military maps, in addition to production of large quantities of "newly designed secret airborne instruments and rangefinders."

"When the secrecy requirements are lifted, our shareholders and the graphic arts industry will be furnished with more detailed information showing the contribution of the Lanston Monotype Machine Company to successful prosecution of the war," is one of Mr. Costello's statements in his annual report.

Representatives were called upon by President Powell for impromptu comments and each speaker commended the guest of honor for having contributed to the printing industry one of its very useful tools. Several of the speakers referred to the early years of Mr. Vandercook when he was an editor of a newspaper in Evanston, Illinois, where he has lived all through the years. Vandercook's introduction of his first proof press to the industry was mentioned by one of the speakers.

Reference was made repeatedly to the precision idea which has been stressed by Robert Vandercook over a period of years, and this idea was credited with the advancement made by the products of the Vandercook firm.

The three sons of Mr. Vandercook who now participate in management of business were referred to by one of the speakers as excellent products of the father's training. Mr. Powell introduced the sons: Edward O. Vandereock, the general manager of the firm; David D. Vandercook, who is in charge of the

engineering department; and Frederick R. Vandercook, who is in charge of production as shop superintendent.

Mr. Vandercook, who will be 79 years old August 26, has been interested in printing since he was a boy of ten, and at fourteen printed a high school paper in Evanston. Later in his adult life, he published a community newspaper. He has traveled extensively, and up to a few years ago attended most of the conventions of printers, craftsmen, and newspaper publishers in all sections of the United States.

ANALYZES G.I. NEEDS

Suggestions concerning courses of study in the graphic arts for returned service men are publicized by the National Graphic Arts Education Association, of which Fred J. Hartman is the director. The suggestions embodied in a statement by Allan Robinson, principal of the Ottmar Mergenthaler School of Printing, at Baltimore, are considered timely in view of the plans for rehabilitation being made by various agencies of the government and by trade groups.

"Special courses will have to be set up for the rehabilitation of wounded and battle-shocked men and for others who qualify under the so-called G.I. Bill of Rights," said Mr. Robinson. "And in addition, refresher courses must be arranged for former printing students and apprentices and for occupational therapy for the disabled and the psycho-neurotic veterans.

"Not the least of these problems may be that of coping with the demand for training in offset printing by the young men and women who have received an introduction to this fascinating process as members of the Armed Forces. In addition, the education and training of the new generation of boys and girls who will choose careers in the graphic arts in increasing numbers will call for enriched courses and more careful procedures than in the past."

Mr. Robinson continued his presentation with a discussion of technical details concerning the elements that make up courses of study and qualifications of prospective students.

"The courses for returned members of the U. S. Armed Forces need to be organized to fit each particular group and need to be flexible to provide for individual differences between members of the several groups," said Mr. Robinson. "For the most part such courses must be intensive and narrow in scope.

"Only such separate related instruction as seems essential for the present performance of the work should be included. The men will largely learn by doing, and can be given the necessary technical information as it arises on the job. We will be dealing with adults and naturally these men will want to get on the job and thus begin receiving wages at the earliest possible time."

Mr. Robinson said he looked forward to a deluge of applications for admission to the regular courses of study and practice in all qualified schools in the graphic arts.

"The graphic arts field will no doubt be one of the most profitable areas of employment and many will seek to get into printing," continued Mr. Robinson. "Careful selection will be necessary in order that the industry may benefit by securing at least its share of the brains and ability necessary to meet the high standards which will be required."

UNIONS INVOKE THE "STRUCK WORK" CLAUSE IN OTHER PLANTS TO HELP WIN DONNELLEY STRIKE

● OPERATIONS at the large plant of R. R. Donnelley & Sons Company, Chicago, have continued since June 3 when union employees in the pressrooms were called out on strike because their leaders reported that the Donnelley management refused to agree to a "closed shop" contract. Soon thereafter "picket lines" were set by the unions and all members of other unions were called upon to refrain from crossing the lines.

Most non-union employees reported for work as usual and some office employees were enlisted for presswork with the result that publications—notably *Life* and *Time*—were sent to mail subscribers on time, although news-stand sales were restricted.

Representatives of the printing trades unions whose international officers recently asked to be excused from War Labor Board authority and rulings, were summoned by the WLB to Washington to explain why they had called their members out on strike. After the hearing, the WLB told the union employees on June 14 to return to their jobs and submit their grievances to arbitration. Up to the end of June however, none of them had returned to work but maintained their picket lines at the Donnelley Chicago plant every hour of the day with police on hand to keep order and to keep the long lines "on the move."

Mail order catalogs and various publications whose publishers had made independent contracts with the colortype houses and other concerns in the industry to supply inserts and covers, have been produced, but appear without some of the customary inserts and covers because the unions applied the "struck work" clauses in the union contracts by which union employees, wherever employed, are forbidden to produce any

work designed to become part of the finished unit produced in the Donnelley plant, or as substitutes for such units.

In one statement issued by the organization committee of the Chicago Printing Trades Unions, addressed "to allied Printing Trades Councils of the United States and Canada," a paragraph appears as follows:

"Not only are our members refusing their services to the union-hating Donnelley Company, but our unions have officially placed a ban on all work received from or destined for use in the Donnelley plant, directly or indirectly. Since *Time* and *Life* magazines, and the Sears, Ward, and other large catalogs are Donnelley jobs, we are not doing any work whatsoever on those jobs."

Continuing, the statement conveys the information that appeals have been made to allied craftsmen throughout the country for coöperation, and that "an excellent response" had been received from fellow-unionists in Detroit, Philadelphia, Niles (Michigan), Mount Morris (Illinois), Buffalo, "and many other cities." The report stated that "fellow-unionists have shut down completely on Donnelley work and have pledged to us that this work will never be resumed until Donnelley terminates its forty years' war by entering into contractual relations with us."

Customers of Donnelley are being informed that the unions are losing their strike and that production records of the plant on contract work is in many cases exceeding pre-strike volume. A leaflet giving specific production figures has been issued as evidence. The company's policy concerning unions has been stated as follows:

"The company's policy has been made clear. We repeat it again, and again, and again.



Executive committee of National Graphic Arts Education Association, tenth annual meeting June 21 in New York City. Clockwise around table: Thomas Hallet, The Inland Printer; T. G. McGrew, NYEPA; Allan Robinson, Ottmar Mergenthaler School, Baltimore; Chester A. Lyle, Timken School, Canton, Ohio; John A. Backus, American Type Founders; Hupp E. Otto, McKinley School, Wheeling, West Virginia; president of NGAEA; J. Henry Holloway, New York School of Printing; C. Harold Lauck, Laboratory Press, Washington & Lee University, Lexington, Virginia; Joseph E. Sorace, Rochester Institute of Technology; E. Burnham Dunton, American Type Founders; Fred J. Hartman, educational director, NGAEA. Standing: Ferdy J. Tagle and Patrick F. Boughal, New York School of Printing

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"1. No employee will ever be forced to join or to maintain membership in a union.

"2. Joining or maintaining membership in a union will never be a required part of employment.

"3. Employees shall be free to join a union or not join a union as they see fit, and employees may remain in or resign from a union as they see fit.

"4. Employees have these rights under the law and that same law protects them against all discrimination of any kind from any source which involves belonging or not belonging to a union."

Among the printing establishments employing union labor whose contracts with the mail order houses and other customers of Donnelley's have been stopped by order of the unions under the "struck work" clause are: American Colortype Company, Chicago Rotoprint Company, Regensteiner Corporation, Kable Brothers, Cuneo Press, Chicago; Eastern Cuneo Press, Philadelphia, and numerous other plants, including scores of trade composition, photoengraving, and rotogravure houses. A great deal of the work which was formerly done by these houses is being done by Donnelley. In cases where Donnelley cannot do it or have the work done, the inserts formerly printed by those firms are being omitted from the finished units.

ANNUAL REPORTS ANALYZED

The ideal annual report will contain not more than thirty-two 8 1/4 - by 10 3/4 - inch pages, will have a plain cover, and graphs and photographs to break up the text written in non-technical language.

Such requisites were the findings in the nation-wide survey conducted by Raymond L. Balasny, managing director, reports division, the Herald Square Press, New York City, to determine the form and content of corporation annual reports desired by investors.

Representative stockholders answered thirty questions on form, style, subject matter, graphs, and photographs. A booklet completely describing the survey and analyzing its results will be available soon.

PUBLISHER SENTENCED FOR MISUSE OF PAPER

● ONE OF the most interesting news dispatches about paper put on the Associated Press wires during June was that a New York publisher had been sentenced to sixty days imprisonment by Federal Judge Grover M. Moscovitz, and his corporation was fined \$20,000 for using newsprint in the publication of books "without a War Production Board quota."

The federal prosecuting attorney in the case told the court that the book publisher "had flouted WPB newsprint restrictions in contrast to newspapers which have adhered to their quotas with difficulty."

Newspapers will be allowed 5 per cent more newsprint during the third quarter than during the second quarter, which is evidence that the tide is turning in favor of the users of paper. It is expected that printers will also receive word that a greater allowance will be ordered for them, but strict economies will be continued until the war in the Pacific is won.

Three factors govern the amount of paper which the WPB can allow for printers and publishers. One is the continued maintenance of high levels of pulp production; another is continued paper salvage collections, and the third is the possible increase of pulp imports.

There is no question about the demand for paper being greater than the available supply. Publishers are restricting circulation, and refusing to sell advertising space in order to keep within limits set by the WPB. [As we go to press, revised orders, allowing usage of 5 per cent more paper for newspapers, books, magazines, and commercial printing, are being issued.]

Daily newspapers reporting to the American Newspaper Publishers Association used 205,797 tons of newsprint during the month of May—an increase of 4.2 per cent over that used during the corresponding month a year ago.

However, during the first five months of this year, the reporting newspapers showed a decrease of 0.5 per cent in usage as compared with the same period during the preceding year.

Sweden continues to be the favorite subject for most newspaper writers as a source of supply for the pulp which is expected to ease the situation in this country. The paper manufacturers who delve into statistics, however, say that only 30 ships are available for shipment of pulp from Sweden and cargoes must include other commodities. The Swedish navy is said to have removed practically all the mines in the waterways, and shipping is expected to be resumed by September.

Canada is increasing its supply of pulp and is regulating its use. Methods employed by Canada in restricting usage were the subject of an editorial in the *Chicago Tribune* on June 24. The statement was made that that newspaper's management has been zealous in keeping within its quota under the paper rationing system, "even though we don't like it and it has done us a grave injustice." The "injustice" was due to the requirement to share the products of the newspaper's two-paper mills in Canada by which 8,000 tons of paper are diverted to other users.

"The 8,000 tons of paper is ours in the sense that it is made from our wood, cut in our timber limits, and processed in mills built with our money and staffed by the skilled workmen of our organization, but we aren't allowed to run the paper through our presses. Needless to say, we could use the added 8,000 tons a year and more besides. As our readers have no doubt noticed, our daily circulation has now risen above the million mark and it would go much higher if we had the paper to accommodate it."

ANNOUNCE I.P.I. CONTEST WINNERS

Announcement has been made of the winners of the printing essay contest sponsored by International Printing Ink in cooperation with the National Graphic Arts Education Association.

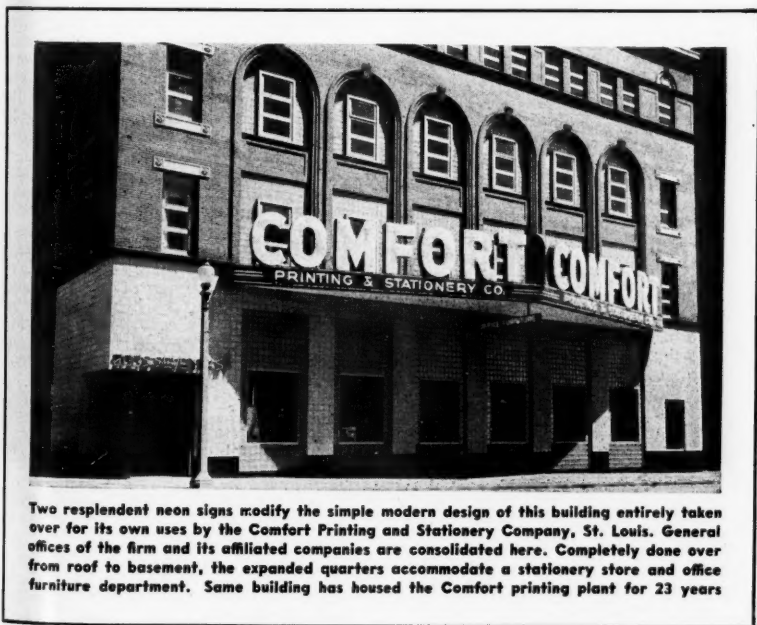
First prize, a \$500 War Bond, to Paul Broman, of Duluth, Minnesota. Sammy Shannon, of Mobile, Alabama, won the \$200 War Bond second prize. Henry Taylor, Groton, Massachusetts; George Ehrlich, of Newark, New Jersey; and David Tregurtha, Trenton, New Jersey, won \$100, \$50, and \$25 War Bonds for third, fourth, and fifth places. Twenty-five other students won \$5 each in war stamps.

Special prize of a silver cup for the best printed essay was won by the Montreal School of Graphic Arts. Written by Lawrence Carpman, it was designed, printed, and bound by students of the vocational school.

CONVENTION "VISITORS" BARRED

Attendance will be limited to only one delegate from each Printing House Craftsmen's Club and no other visitors from outside Columbus, Ohio, will be allowed to register or attend any of the sessions of the two-day business meeting of the International Association, August 6 and 7.

Walter F. Schultz, president of the Association, announced that the welcome mat will be rolled up in deference to ODT restrictions and asks cooperation of those who planned on "dropping in" or "happened" to be in Columbus on business at that time.



Two resplendent neon signs modify the simple modern design of this building entirely taken over for its own uses by the Comfort Printing and Stationery Company, St. Louis. General offices of the firm and its affiliated companies are consolidated here. Completely done over from roof to basement, the expanded quarters accommodate a stationery store and office furniture department. Same building has housed the Comfort printing plant for 23 years

SURVEY SUPPORTS SIMPLIFICATION

Basic weight of printing papers expressed in terms of 1,000 sheets of 1,000 square inches each, as a means of simplifying present methods of handling paper, is favored by 99 per cent of the 1,500 publishers and printers and 700 paper manufacturers questioned on the subject of simplification in a recent survey conducted by Bulkley, Dunton Pulp Company, New York City.

"Although several progressive leaders of the paper and graphic arts industry have repeatedly urged the adoption of a uniform standard base, a small but articulate group of opponents has thus far been successful in keeping the antiquated system alive," the report states. "The vast majority of votes in favor of simplification and the almost complete lack of serious opposition shown in the present survey appears to indicate that some of the former opponents of simplification have changed their attitude about the issue."

The report suggests that the present time is an opportune period in which to effect the change-over from the old to the new system because catalogs and other sales promotion literature are being used sparingly, and the impending changes in personnel due to returning veterans will give the newcomers into the industry a better chance to master the technical details of the industry. The argument is advanced that even all the staunchest opponents of bygone years must recognize that the change to the simplified method is inevitable.

The report continues: "It is evident that adoption of the uniform standard base at this time would cause far less trouble, consume less time, and so cost much less money than it would later when the industry's activities are expected to resume normal channels."

ELECTED PRESIDENT OF P.I.C.A.

Ian Cook, of Sydney, Australia, has been elected president of the Printing Industry Craftsmen of Australia (New South Wales Division).

Mr. Cook is an executive in Associated Newspapers, Sydney, and is also active in the alumni association of the Sydney Technical College, interesting himself in the young craftsmen.

APPOINT FIELD ENGINEER

Postwar planning and the resumption of manufacturing operations for the printing industry has caused the Christensen Machine Company, Racine, Wisconsin, to appoint Henry Reimers to serve as field engineer in the eastern territory. He will survey the fields of bronzing, varnishing, the paper feeding, gathering, stitching, and other operations in which the company is interested and will confer with printers and binders concerning problems which they encounter. His headquarters will be in New York City.

AWARDED FRIEDMAN MEDAL

Allan Robinson, principal of Ottmar Mergenthaler Vocational High School at Baltimore, was awarded the Harry J. Friedman Memorial gold medal for his outstanding work in graphic arts education.

The award was made by Commissioner William H. Friedman, president of Carey Press Corporation and member of the New York Tunnel Authority, at the graduation exercises of the New York School of Printing.

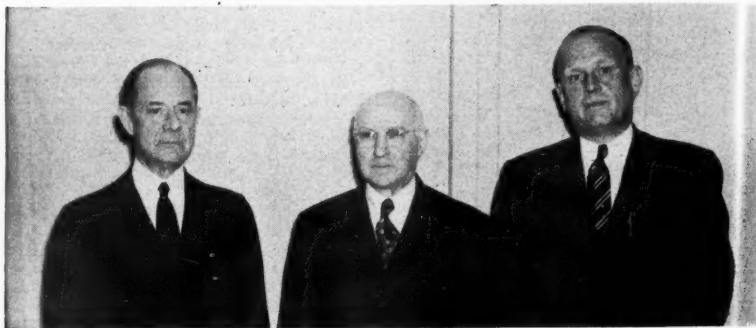
On the same program, Captain Leslie E. Gehres received a citation and medal for valor on behalf of the officers and crew of the aircraft carrier U.S.S. *Franklin*, affectionately called the "Big Ben," which was presented to the carrier by the International Junior Benjamin Franklin Society, Chapter 8.

Diplomas were awarded to 121 graduates, thirty of whom are in the Armed Forces.

HONOR SIXTY YEARS' SERVICE

Fred W. Miller was honored for his sixty years of service with the United States Printing & Lithograph Company by a testimonial dinner associates in the Brooklyn division of the company gave him. Officers and members of the firm's Cincinnati and Baltimore offices were also in attendance.

Starting in 1885 as an apprentice engraver with Meyer, Merkel & Ottmann,



Fred W. Miller (center) honored for sixty years' service with United States Printing & Lithograph Co. Gen. Wm. H. Ottmann (left) made presentation, and Wm. H. Walters (right) was toastmaster

a predecessor company, Mr. Miller represented the engraving department of that company at the Columbian Exposition in Chicago.

He was ultimately appointed factory manager of the Brooklyn division, from which he retired in 1933, remaining with U. S. Printing & Lithograph Company in other active capacities.

HARRY R. SWARTZ

Harry Raymond Swartz, formerly the president of the Intertype Corporation, and also formerly president of R. Hoe & Company, died of a heart ailment at his home in New York City, June 9.

He was born at Lehigh, Pennsylvania, December 23, 1874, was educated in the public schools and a business college, started in the printing business in Hazelton, Pennsylvania, and later went into the electrical business. He was president of the Sprague Electric Company, the Interstate Telephone Company, and for six years, from 1910 to 1916, specialized in being a receiver and reorganizer of various corporations. In 1917, he became president of the Intertype Corporation and he remained with this connection until 1926, when he was made president of R. Hoe & Company. In 1932, he retired from business.

He was active in national and international advertising clubs and served for many years as treasurer of the New York Advertising Club. The French government awarded him the Cross of the Legion of Honor for his work in advertising and for promoting good will between France and the United States. He was a thirty-second degree Mason and also a member of the Presbyterian Church.

PLANS FOR P.I.A. COMPLETED

Plans of the committee arranging the consolidation of all national printers' groups into the Printing Industry of America, which began to function officially July 12, are that present officers of the United Typothetae of America and Joint Committee on Government Relations for the Commercial Printing Industry will continue in their official relationships until September or October when a convention will be held. At the convention, officers and committee will be elected in accordance with the constitution of the PIA and the new dues will become effective.

It is understood that all units in the new setup must be properly enrolled in the membership of the PIA thirty days prior to the convention if they wish to have any representation in the board of directors to be elected at the convention.

Among the groups already committed as members of the new setup are the UTA, the Joint Committee, and several city groups. The Printers National Association, the Employing Printers' Association of America, and other groups are either considering the proposition or are voting on final authority to join the PIA.

James F. Newcomb, co-chairman of the Joint Committee, has reported that official action on the part of many cities must of necessity be forced to wait "until each can complete the necessary reorganization of its own setup, particularly with respect to changes in its dues structure to conform with the dues structure to be established by the Printing Industry of America."

In addition to Mr. Newcomb, the members of the task committee managing the details of the consolidation are: Donald L. Boyd, who with Mr. Newcomb shares responsibility as co-chairman; Harold W. Hill, Cleveland; Raymond Blattenberger, Philadelphia; and Robert Caffee, Pittsburgh, who are the UTA representatives; Carl E. Dunnagan, Chicago; Clyde K. Murphy, St. Louis, and Ralph Thomas, Detroit, representatives of the Joint Committee.

CARNEGIE FUND GROWS

Recent contributions to the \$500,000 endowment fund being sought by the Department of Printing at Carnegie Institute of Technology include gifts from two alumni now in service, Captains J. R. Esser and William McNeill.

Funds also were received from these firms: Stanley L. Wessel Company, Chicago; Capitol Printing Ink Company, and the William Norwitz Company, both

of Washington. Individual contributors to the campaign now include Clyde J. Burhenn, of Pittsburgh; Stanley Cahn, Baltimore; J. Clifton Carr, Elmhurst, New York; Harold Crankshaw, Washington; Robert M. DuBois, Rochester; W. G. Forster, New York City; Samuel Lebon, Hartford; Jack Nathan, Dayton; Frank E. Powers, New York City; and Walter M. Sackett, Chicago.

More than half the amount set as goal remains to be subscribed. Increased enrolment is anticipated this fall when registration for the new classes begins on October 1.

ORGANIZE FOR RESEARCH

Photoengravers who have for several years expressed interest in research and failed to have their plans adopted by the American Photo-Engravers Association because of organizational reasons, have organized the Photo-Engravers Research, and as such have entered into an agreement with Battelle Memorial Institute, non-profit research organization, to conduct research activities.

Officers of the new research group are: president, Everett Bierman, Charlotte Engraving Company, Charlotte, North Carolina; first vice-president, E. H. Salmon, Carolina Engraving Company, of Columbia, South Carolina; second vice-president, David Orans, the Quality Photo-Engraving Company, New York City; the secretary-treasurer, George F. Hoffmann, Dixie Engraving Company, Savannah, Georgia.

In accordance with present plan of operation, each of the 39 cooperating photoengravers now in the research group bought one share of stock in the new corporation and is pledged to pay \$350 a year into the fund for three years to conduct experiments. Mr. Salmon, a leader in the group who had worked on other plans said that the present plan calls for the enlistment of many other photoengravers. As experiments become successful in the laboratory, the members of the technical committee will transfer the processes or devices for further experiments to their respective shops. Laboratory work will be done under the supervision of Dr. R. M. Schaffert, the supervisor of the graphic arts division of the Battelle Memorial Institute.

Phillip Ahrenhold, of the Condé Nast Publications, heads the research committee of the photoengravers. Other members include Gene Meston, Capital City Printing Plate Company, of Des Moines; Salmon, and Hoffmann.

GEORGE SHERMAN

George Sherman died in New York City on May 31, shortly after his 75th birthday, after an illness of almost a year which was induced by gas from a faulty furnace in his home.

One-time technical instructor of THE INLAND PRINTER Technical School, Mr. Sherman was author of a great many articles as well as the book "Practical Printing." Outstanding among the "old-timers," Sherman illustrated his technical articles himself. John Clyde Oswald was one of his intimate friends.

W. F. HALL WILL SPEND LARGE SUM TO EXPAND

● EXPANSION of W. F. Hall Printing Company and replacements in equipment will require the expenditure of about \$4,000,000 which the board of directors authorized following the annual meeting of stockholders on June 18.

The expansion will include erection of additional buildings in Chicago and in Dunellen, New Jersey, installation of new presses and other equipment, and a general toning up of plants of the parent company and the subsidiaries, including Chicago Rotoprint Company and Central Typesetting and Electrotyping Company, both of which are located in Chicago.



Alfred B. Geiger, head of W. F. Hall Printing Company, accepts GPO award

While the appropriation was based on some general plans submitted by the committee on research and development, the engineers of the company are now free to finish their surveys and to make specific plans regarding which buildings are to be erected and what machinery will be installed as the new items, and what shall be termed replacements. Included in the plans may be the installation of equipment for offset printing which up to the present time has been used only experimentally in the company's plants.

About 300 tons of machines have been scrapped within recent months—part of it to help the metal scrap campaigns when the need was urgent. An officer of the company said that many machines now operating will be termed "obsolete" as soon as newer models are procurable.

The main plant of the W. F. Hall plant in Chicago running for one-half mile along railroad tracks, is now the largest one-story group of buildings in the world devoted to the printing of magazines, catalogs, and other literature done on a mass production basis. When the structures were planned at the present site back in 1923-'24, the head of the company, Robert M. Eastman, had in mind erecting a "printing factory" and its history since that time has justified his ideas.

Financial reports given to the stockholders at the annual meeting about all

the operations to March 31 showed current assets of \$9,391,066, including \$5,940,867 in cash and marketable securities. Total current liabilities amounted to \$2,730,984. Business in prospect for the current year will compare favorably with the results of the last fiscal year, according to reports of officers to the stockholders.

Alfred B. Geiger, president of the company, was reelected, as were all the other officers. Three directors, Arnold A. Schwartz, J. Arthur Friedlund, and Frederick Secord, will also remain for another three-year term.

ADVISE POSTWAR PLANNING

Procurement of data to enable book manufacturers to study possible postwar costs of production in their own plants is advised by the cost accounting committee of the Book Manufacturers' Institute after making certain surveys. The committee includes A. J. Ammon, of American Book-Stratford Press; Oliver T. Case, Mack Printing Company; John Phillips, Vail Ballou Press; and F. C. Russell, of the J. F. Tapley Company.

The committee expressed belief "that the management of every plant in the industry ought to begin the procurement of information and have it available for study, and for the formulation of changes in present and future plans and policies." The statement was made that "benefits to be derived will become self-evident to those who will undertake this kind of study."

Some of the uncertain factors to be determined are what wage levels might prevail after the war; what the volume of business will be; what the relative productivity of labor will be; what the condition of the supply of skilled and unskilled labor will be; what to add to labor costs in the way of paid vacations, paid holidays, and other items.

ORDER PLANS FOR BUILDINGS

Expansion plans of American Color-type Company, of Chicago, call for the immediate design of buildings costing about \$1,000,000 to be erected upon the eighteen acres of land located at Fullerton avenue and the north branch of the Chicago river and running north to near Clybourn avenue and Diversey avenue. Architects have been given the order to make plans for the buildings, and contracts probably will be let immediately so that the construction work can begin as soon as materials and labor are available.

Edwin Lennox, president of the company, announced that eventually about \$3,000,000 might be expended in building and other expansion operations.

RECEIVES ANOTHER AWARD

A second renewal of the Army-Navy "E" award has been granted to the Rutherford Machinery Company division of the General Printing Ink Corporation by the Government's Navy Board for Production Awards. The renewal was granted in recognition of a continuous and outstanding production of war materials by the company.

NEW YORK ADVERTISING TYPOGRAPHERS MARK SILVER ANNIVERSARY AND PUBLISH FINE BOOK

● THE NEW YORK CITY Group of the Advertising Typographers Association of America celebrated its twenty-fifth anniversary at its annual meeting in June. Published to commemorate the occasion was a handsome case-bound silver anniversary volume which gives the year-by-year highlights of the organization's activities.

The organization was founded by four firms on November 4, 1920, at a time when advertising typography was just emerging as a highly specialized branch of the printing industry, following the phenomenal growth of advertising in the first two decades of the century. It was originally known as the Ad Composition Group, and was sponsored by the New York Employing Printers Association with which the New York Group is still affiliated.

During its quarter century of existence the group has done much to raise the standards and promote the welfare of its members. It established standard trade customs, which later became the basis of the NRA Code of Fair Competition. It evolved and adopted a code of ethics, conducted production cost studies, established a uniform method of billing, launched cooperative advertising campaigns.

When the industry was plagued in the early Thirties with a flood of novel "ninety day wonder" type faces, members of the group cooperated in the selection and announcement of these new faces, and later sponsored the collective purchase of foreign type faces. In 1937 the group established a common type face library to which each member furnished a list of his faces and made them available to all other members. This was followed by the publication of a type face directory which listed 650 faces available to customers.

In matters of common interest the group has always worked closely with the American Association of Advertising Agencies, the International Typographical Union, the American Newspaper Publishers Association, and other organizations.

In 1927 the New York Group formed the nucleus for the organization of the Advertising Typographers Association of America, which now has members in twenty-two cities in the United States and Canada. Albert Abrahams, secretary of the New York Group since 1922, is also the executive secretary of the national organization.

Of the four firms which started the group, two are still active in it—the Diamant Typographic Service and Tri-Arts Press. E. M. Diamant of the former company has been the chairman of the group since 1943 and was the first treasurer, an office he held for the first ten years, except for one year. Mr. Diamant was an agency and magazine production man and a typographic consultant before he started his own business. He was the first to import Nicholas Cochlin, he rejuvenated Black Diamant which is known as Ultra Bodoni today, and revived Onyx and Slim Black, formerly known as Modern Condensed Bold. He helped redesign *Collier's*, *Harper's*, and *Asia* magazines.

At the time the group was founded, Tri-Arts Press was headed by the late F. W. Shaefer, a talented typographic designer. This company is now headed by

Mrs. Shaefer who takes a prominent part in the activities of both the New York Group and the ATA.

Another outstanding personality in the group, now and in its early days, is Charles E. Ruckstuhl, president of the Typographic Service Company (now a part of the Electrographic Corporation which has typesetting and electrotyping plants in New York City, Chicago, St. Louis, Indianapolis, and San Francisco). His firm, which was founded in 1909, is the oldest in the group, and Mr. Ruckstuhl is often called the "father of advertising typography."

One of the pioneers in the field, his influence on advertising typography and advertising was nation-wide. Advertis-



E. M. Diamant, head of one of the charter member firms of New York Group of Advertising Typographers Association. Chairman of the Group since 1943, he served as its treasurer for nine of its first ten years. He was a typographic consultant and helped redesign several magazines before starting a typesetting business.

ing typography and layout was a pretty sorry thing in those days, with its display value and eye appeal practically nil. Agencies only wrote copy and it was up to the printer to make something of it. Mr. Ruckstuhl's services were in such demand by J. Walter Thompson and other agencies that he had 300 employees at one time, shortly after the end of the first World War. "Alumni" of his company are now owners or key executives of nearly a dozen leading advertising typography firms in New York City, as well as in St. Louis, Denver, and Chicago. Mr. Ruckstuhl was one of the organizers as well as being the first president of the ATA.

Another outstanding member of the group is Kurt H. Volk, president of a typography plant, who was superintendent of the N. W. Ayer & Son plant in Philadelphia before he started his own business there, which he later moved to New York City. In cooperation with the Mergenthaler Linotype Company, he

had 20,000 new ligatures cut for the Linotype and redesigned seventy-six fonts of type to produce the type and spacing that give machine-set matter the appearance of hand-set type. He is noted as a designer as well as a typographer.

Volk, Diamant, and Ruckstuhl have all served both as chairman of the New York Group and president of the ATA. Among others still active in the group who have served in the past as chairman are: P. J. Perussi, the Advertising Agencies Service Company; Chris F. Olsen; and A. T. Edward of A. T. Edwards Typography. Percy J. Frost, Frost Brothers, has been treasurer since 1931.

At the annual meeting of the group, which now has 29 members, the following officers were reelected: E. M. Diamant, chairman; J. A. Robertson, Central Zone Press, vice-chairman; Percy J. Frost, treasurer; Albert Abrahams, secretary. Reelected to the executive committee: Volk, Ruckstuhl, and Perussi; Benjamin Haberman, Graphic Arts Typographers; and Philip R. Bookbinder, King Typographic Service.

"OFFSET-LETTERPRESS" MACHINE

A machine that will print from halftone and line cuts and type by offset methods onto the roughest materials has just been completed and patented by John Chalmers of Edinburgh, Scotland. The machine prints with ease on linen, velvet, canvas and other fabrics, corrugated paper or card, glass, and leather.

Made entirely by Mr. Chalmers himself in the workshop at his Edinburgh home, the press works by means of the image of the cuts or type being printed on a composition roller, after the cuts and type have been set up in the usual way for straight letterpress printing. From the roller the image is transferred onto a flat composition pad, and from it to the material being used.

As the first roller only very lightly touches the cuts and type, and as the actual printing is offset, the cuts and type are never worn, even after an extended run. Little makeready is required either for cuts or type, giving the press another great advantage over regular letterpress.

No heavy pressure is required in order to print on rough materials, both tissue paper and rough sandpaper using the same pressure. Variation in thickness of a piece of glass, wood, or leather makes no difference to the press. A piece of material folded double can be printed immediately after a single thickness without mechanical adjustment. Variations of material thickness from thirty thousandths to forty thousandths of an inch are not noticed by the press.

Old cuts (some forty-five years old were tested) print as well as new ones and 4-color halftones have been printed without any makeready. Worn halftone cuts have been printed in monochrome, followed by tints printed from linoleum cuts without any change in pressure or makeready.

The press is built on the platen principle and so may be used for printing thick substances such as tiles, wood, glass, bricks, books, and metals. It can be used for gold and blind blocking, and for embossing and cutting by means of slight adjustments.

For straight letterpress printing, it takes but a few seconds to alter the press to do this work, and the same time to change back to the offset-letterpress method. This machine will not

replace offset lithographic equipment, but it has an advantage in that it can print short runs direct from cuts and type in existence.

EDITOR'S NOTE: The above item is presented as written by Andre Page of Dundee, Scotland, who says this newly invented double-duty machine produces perfect print.

CALLS FOR MILITANCY

A call for trade associations in printing and other industries to become militant NOW against Government control of business, labor, and agriculture, "after a reasonable postwar period has passed," has been issued by the Printing Industry of Greater Miami. The basis of the call is an address given to the printers recently by J. Kennard Johnson, the full text of which is being widely distributed in leaflet form.

"Business cannot afford to remain silent," urged the speaker. "The policies of national associations are influenced and governed by the expressions and actions of local units throughout the country. That is why your association has a definite personal responsibility here at home, in your state conclaves, and in the councils of your national association."

Some of the statements of the speaker follow:

"Today we rarely encounter a local problem unaffected by one or more of the national air-brakes—the federal agencies which have been quietly growing for many months. Consider any local business you may choose, and you will soon run into federal taxation, government competition in your line of business, price-fixing by a government decree, federal credit policies, federal labor relations policies, manpower policies, government contract cancellations, government sales of plants or of surplus equipment, inflation, tariffs, international relations agreements, or one or more of two score issues or problems, all of which are national in scope.

"We cannot conduct business today divorced from political influences. Politics and politicians, hence political issues, long ago invaded and became intimately fused with business activity of all kinds. One who ignores these facts is neglecting his business.

"This does not mean that business problems have to be approached from a partisan political angle as a Democrat, New Dealer, Republican, Socialist, or what not, but it does mean that if you eliminate from your business those matters that involve political controls and issues, you will ignore vital factors involving the future of your business and your country.

"It is high time that we should go beyond the mere expression of concern about dangers to the free enterprise system. Business on every home front should do more in a concrete and practical way to restore and preserve the basic freedoms of our country."

Mr. Johnson suggested that when this war is over, "the free enterprise system of America may be under as great need of reconstruction as some of the bombed cities of Europe."

WALTER EATON CATEN

Walter Eaton Caten, an executive of the Mead Corporation, maker of paper and paper products, died at his home in Larchmont, New York, on June 9, following a long illness.

Mr. Caten, who was 55 years old, was educated at Cornell University.

HOLD HEARINGS ON POSTAL RATES

With two bills dealing with revisions of postal rates mostly upward on parcel post (H. R. 2502) and on catalogs (H. R. 3238) passed by the House of Representatives and now before the Senate, hearings on revisions will be held by the Committee on Post Offices and Post Roads on first, second, and third class postage rates.

The policy of the committee is that each classification of mail shall pay its own way. In the case of second class mail, if the committee adheres to its policy, increases of 350 per cent will be required, according to reports of postal cost ascertainment statisticians. If the same policy is followed with reference

soundest financial condition in its history. The policy of large volume and low rates established under Postmaster General Farley and continued by Postmaster General Walker has developed a postal revenue of more than one and a quarter billion dollars each year, and over one hundred fifty million dollars of surplus for the fiscal year 1945.

"There is no reason for a change in the policy of low rates and large volume which has proved successful. The National Council will continue to oppose all legislation increasing the postal rates on any class of mail in the House and in the Senate."

One of the arguments made by the Council before the Committee of Post

The Legion of Merit

GRAPHIC ARTS FIRMS WHICH HAVE BEEN AWARDED CERTIFICATES OF MERIT BY THE GOVERNMENT PRINTING OFFICE

Acweltone Corporation, New York City
Alco-Gravure, Hoboken, New Jersey
Appeal Printing Co., Inc., New York City
The Arcus Ticket Co., Chicago
Atlanta Lithograph Co., Atlanta
I. S. Berlin Printing & Lithographing Co. and Marshall-White Press, Chicago
Bowen Press, Decatur, Georgia
Brett Lithographing Co., Long Island City, New York
F. M. Charlton Co., Inc., New York City
W. B. Conkey Co., Hammond, Indiana
Conway Printing Co., New York City
Cosby-Wirth Manifold Book Co., Minneapolis
Curtiss Printing Co., Atlanta
Darby Printing Co., Atlanta
Davis, Delaney, Inc., New York City
Dittler Brothers, Atlanta
Franklin Printing Corporation, Atlanta
Foote & Davies, Inc., Atlanta
W. F. Hall Printing Co., Chicago

Higgins-McArthur Co., Atlanta
Independent Pressroom, Inc., San Francisco
The Inland Press, Inc., Chicago
Jensen Printing Co., Minneapolis
Magill-Weinsheimer Co., Chicago
John Maher Printing Co., Chicago
Manz Corporation, Chicago
Neely Printing Co., Chicago
Oberly & Newell Lithographing Corp., New York City
Pace Press, New York City
Publishers Printing Co., New York City
Rand-McNally & Co., Chicago
Richter-McCall Corp., Chicago
Ruralist Press, Atlanta
H. C. Sherman & Co., Chicago
The A. J. Showalter Co., Inc., Dalton, Georgia
Stein Printing Co., Atlanta
Thompson Co., New York City
The Trade Bindery, Inc., New York City
Webb-Linn Printing Co., Chicago

NAVY COMMENDATION AWARD TO THE FOLLOWING FIRMS

Arkansas Printing & Lithographing Co., Little Rock
A. L. Garber Company, Ashland, Ohio

Kaumagraph Company, Wilmington, Del.
National Process Company, New York City
Waverly Press, Baltimore

to third class rates, based upon inadequate figures of wartime usage, rates will be increased 40 to 100 per cent.

The National Council on Business Mail has issued protests from Chicago against the increase of postal rates as being "untimely and unwarranted," and has asked that individuals and firms contact their congressmen and senators to vote against all increases.

One reason stated is that operations of the Post Office Department under the present rates have resulted in a record-breaking surplus for the fiscal year ended June 30, of more than \$150,000,000, which has been turned back to the general fund of the United States treasury. In its "urgent bulletin" dated June 30, the National Council made the following statements:

"Our new Postmaster General, Robert E. Hannegan, who is being sworn into office today, is taking over the administration of the postal service in the

Offices and Post Roads on H. R. 3238 was that any estimates based upon war usage of catalogs were unfair because manufacturers and merchants did not publish catalogs during wartime in their usual quantities because they had little or no merchandise to sell—except on war contracts—and that printers were restricted to the use of only 75 per cent of normal paper supplies.

It was argued that since the over-all profits of the Post Office Department exceeded more than \$150,000,000 in the past fiscal year, there was no need for increases in any classification. It was also argued in the case of catalogs (and the same argument will apply to advertising matter in third class rates), that during the reconversion and postwar periods manufacturers, merchants, and other advertisers would flood the mails with catalogs and other advertising so that the unit costs of handling these items would be reduced materially.

DEVELOPS INK FOR GLASS

An ink that will form a hard glossy surface on glass and is applied to perfume bottles by the silk-screen process was announced recently by the International Printing Ink division of Interchemical Corporation. A display of the perfume bottles printed by silk-screen process was a feature in the window of a shop on Fifth Avenue, New York City.

"The printing of the bottles was accomplished with the use of a specially treated silk-screen and a new printing technique which was developed by the Creative Printmakers Group," reads an IPI announcement. "The inks are synthetic base type made by International Printing Ink and are heated after they are printed to form a hard glossy surface which will not scratch or mar.

"The most noteworthy feature of this new printing ink is its resistance to the action of alcohol and other agents in perfumes and lotions which attack the ordinary inks. Similar applications of these IPI inks are being made for packaging in many fields in which glass or plastics containers are used."

JOINS WATERVLIET

Jack Beierwaltes, formerly sales manager of E. J. Kelly Company, Kalamazoo, Michigan, has joined the Watervliet Paper Company, manufacturers of label, offset, and coated papers with headquarters in Watervliet, Michigan. He will be engaged in research work, studying the relation of printing ink to paper surfaces, and will extend his activities to technical service and sales work. He graduated from University of Michigan in 1935 with a degree of bachelor of science in chemistry.

NEW CLEVELAND I.P.I. MANAGER

William J. Gorie, who for fourteen years has been employed by the International Printing Ink Division of Interchemical Corporation in its sales department has been named manager of its Cleveland branch. He succeeds Carl A. Schill, manager of the branch since it was established in 1928. Schill, who had been active in the graphic arts for forty-three years, has retired from all business activity.

Mr. Gorie started with IPI in 1931 as a salesman in the Cleveland branch and in 1939 was transferred to Detroit as branch manager.

BECOMES PRODUCTION MANAGER

Ryland C. Petty has become production manager of the Hall Lithographing Company, Topeka, Kansas, according to an announcement by the firm's president, C. A. Severin.

For the past eighteen months, Mr. Petty has been with the GPO in Washington and at San Francisco, where his job was securing printing for the United Nations conference.

ESQUIRE WINS OVER POST OFFICE

Esquire magazine's right to second-class mailing privileges has been upheld by a decision of the U.S. Circuit Court of Appeals, with the suggestion that the Post Office "should experience a feeling of relief if it is limited to the more prosaic function of carrying the mail."

The opinion, written by Justice Thurman Arnold, expressed the "hope that this is the last time that a government agency will attempt to compel the acceptance of its literary or moral stand-

ards relating to material admittedly not obscene."

Postmaster General Frank C. Walker, whose resignation became effective on June 30, had originally revoked *Esquire's* mailing privileges because the magazine "did not contribute to the public good."

WAVERLY PRESS WINS NAVY AWARD

In a ceremony on July 1 the Waverly Press, Baltimore, was granted the Navy Commendation Award, one of the five plants in the United States that has been so honored. The Navy Commendation Award for Printers was established recently as an award for outstanding performance and service to the United States at war.



Edward M. Passano, vice-president of Waverly Press in charge of production, receiving Navy Award for Printers from Commander Frank Knox

Commander Frank M. Knox, USNR, who made the principal address and presented the Commendation Award, is director of publications for the Navy Department in the executive office of the Secretary. The award was received for the management by Edward M. Passano, vice-president in charge of production, and by a group of eleven representative employees, eight of whom have lost no working time since Pearl Harbor.

WANT 1,000 MEMBERS

A goal of 1,000 members has been set by the board of directors of the Direct Mail Advertising Association with national headquarters in New York City. The present membership is 750, sixty new members having been enrolled within three months.

SCANTLIN RESUMES FORMER DUTIES

Having been engaged in special war work since 1941 at the factory of Miehle Printing Press & Manufacturing Company, William L. Scantlin has resumed his former position as manager of offset sales, western division.

He is located at Miehle's general offices in Chicago.

HEADS W.P.B. PAPER DIVISION

Grant Richardson of the Hammermill Paper Company has assumed increased responsibility in connection with the paper division of the forest products bureau of the WPB at Washington, D.C. by becoming division director, succeeding Walter Wilcox who has returned to his work with the S. D. Warren Company. Mr. Richardson became familiar with the work of the paper division of WPB by having served a month as assistant director.

He was for several years export manager and district sales manager of the Hammermill Paper Company, served as a member of the paper advisory board of the Foreign Economic Administration in Washington, and served as the chairman of the foreign trade committee of the Erie Chamber of Commerce.

EDWARD E. SHELDON

Edward E. Sheldon, head of the R. R. Donnelley & Sons Company apprentice training program, and well known throughout the nation in the field of industrial training, died in his sleep during the night of June 3. He was 79.

Over a period of thirty-seven years he had organized and developed the Donnelley training department to such a point that of 600 graduates at the beginning of World War II, 80 per cent were still employed by the company.

Born on a farm near Aztalan, Wisconsin, January 1, 1866, he had fifteen years experience in industrial education when he joined The Lakeside Press staff in 1908. All his life he was active in the Boy Scouts and other work connected with the welfare of boys.

MORRIS TO REINHOLD-GOULD

Charles V. Morris has become associated with Reinhold-Gould, New York City paper distributors, as director of trade relations.

Previously with J. E. Linde Paper Company, and William E. Rudge's Sons, more recently Morris has been promotion executive for the National Association of Manufacturers. He was one of the founders of the Graphic Arts Victory Committee, is the author of many business paper articles, and is active in the Direct Mail Advertising Association.

JOINS HUBER

Spencer W. Pitts, associated since 1941 with the legal department of WPB, has become assistant to the president of J. M. Huber, printing ink manufacturer. Before the war, Mr. Pitts practiced law in Cleveland and was employed by the Department of Labor as an assistant solicitor and in the Wage and Hour division. His new headquarters will be at Red Bank, New Jersey.

He acquired his education in several universities in France, England, and the United States.

QUERIES ABOUT VACATION WEEK

Seven of thirty-one book manufacturers, who operate composing rooms, pressrooms, and binderies, now shut down their plants for a full week during the summer to give all employees a vacation, a recent survey by the Book Manufacturers Institute revealed.

A questionnaire was sent to all members of the Institute and thirty-one establishments responded. In answer to the question: "Would you join with a substantial majority of the Institute in shutting down for a specified week?"

twenty-one answered "Yes" and nine answered "No."

Eleven of the answers indicated that the week of August 5 to 10 would be agreeable; nine answers preferred the week of July 2; one preferred the week of July 9, and another preferred the week of August 27. In the New York area, the week beginning August 5 has been fixed in contracts with unions as vacation week.

Among objections listed concerning the proposed uniform closing week, are the following: "Unwilling to try plan in wartime year. Employees not entitled to a vacation, therefore not paid during shut-down, and might use time to find other jobs. Would be unable to make up for week's loss of production. Doing periodical work, so such a plan would be impractical."

ORDERS MORE PLASTIC PLATES

Immediately after celebration of V-E Day the Chicago *Tribune* expanded its overseas service to American soldiers and sailors by ordering two more sets of plastic plates, tabloid size, made for two new editions of the weekly *Overseas Tribune*. During the war in Europe just two editions were published in that area. Another edition was published in the Near East, and still another in the Philippine Islands.

The two additional sets of plates, made by the Process Color Plate Company, Chicago, are air-mailed weekly to Paris and from there are sent to the two new points in Europe where the papers are published.

Books for the Printer

As a service to our readers, books reviewed here may be ordered direct from our Book Department

A NEW COPY-CASTING TABLE, the Elco Universal Typemeter, has been designed chiefly for use in figuring how many characters of large display type will fill a given measure. Worked out by E. L. Conyers, Canton, Ohio, it is one of the simplest systems on the market.

The new system is based on alphabet widths in points, and covers alphabets measuring from 72 points wide to 2,652 points wide. All the necessary charts to figure characters which will go in lines from 3 to 255 picas wide are contained in eight pages, printed on index bristol. Four additional pages of explanatory material cover any exceptional situations which could possibly arise, and details are given for compiling a list of alphabet widths of the types available in your composing room.

One word of caution should be passed along. If these new charts are placed in the hands of customers, printers should remember that those customers must be provided with a chart giving both cap and lower case alphabet widths for all types available to those customers.

The Elco Universal Typemeter sells for \$5.00, and is sold by THE INLAND PRINTER book department.

"A Primer in Book Production" by Frank B. Myrick, the managing editor of *Bookbinding and Book Production*, is "concerned only with the practical mechanics of a complex profession."

A compilation of articles written by Mr. Myrick for his magazine, the little "primer" gives in understandable detail the mechanical metamorphosis of book production from manuscript to final inspection and shipping.

Its 96 pages, packed with information on the procedures in book production, should be of great value to those interested in the subject. A foreword by Will Ransom gives a plus value to the volume.

"A Primer in Book Production" sells for \$1.50 and may be obtained from THE INLAND PRINTER book department.

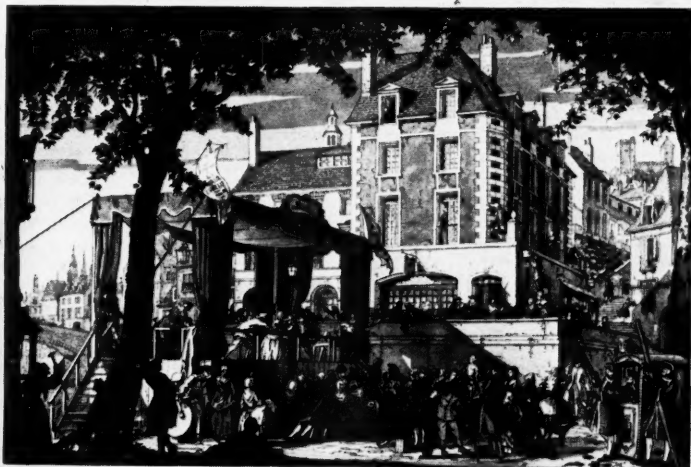
ALL OF US enjoy delving into the past. That is why "Phillips' Old-Fashioned Type Book" will hit upon a responsive chord in the heart of every printer and advertising man who sees the book. It certainly has everything necessary to take us back to the hey-day of the tramp printer.

There have been other attempts to round up all of the fonts of Nineteenth Century types still extant in the United States and print a specimen book from these fonts, embellishing the pages with old electros and type cuts to give them the flavor of by-gone days. But none of these endeavors has been on a scale which even approaches this new book published by Frederic Nelson Phillips, New York typographer whose hobby of collecting the old-fashioned types has grown up to be a business—that of providing old-fashioned typography for advertisers all over the country.

Into its 252 pages Mr. Phillips has corralled specimens of more than 600 old type faces which now are available (in the form of reproduction proofs) to any advertiser or printer who wants to make use of them. He has also incorporated pages that show hundreds (or perhaps thousands) of old electros and type cuts with which printing of fifty or seventy-five years ago was decorated.

A short preface and an introduction explain the hows and whys of the book, and Mr. Phillips called on experts to tell about the "Rise and Progress of Printing" (by Thomas MacKellar); "The Invention of Printing" and "Printing in the Nineteenth Century" (by Theodore Low Devlin); and "The Old Familiar Faces" (Will Ransom).

The New York City typographer hopes that there will be a time when "some learned individual will take off a half dozen years or more and get out a real



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HARRIS-SEYBOLD-POTTER COMPANY

The 1945-46 Harris-Seybold-Potter calendar is now being mailed out to the graphic arts industry. This is the sixth calendar of the Company's present series, all of the pictures having been done by T. M. Cleland. A limited supply of prints of this year's calendar will be available for framing

honest-to-goodness series of books on old-fashioned types and printing." Until that day arrives, this book will amply fill the bill.

As long as the supply lasts, the book may be obtained from THE INLAND PRINTER book department at \$5.00.

"Conference Leader Training," by Edward S. Maclin and Paul T. McHenry, published by National Foremen's Institute, is a 78-page manual written by the president of the West Virginia Institute of Technology and a teacher trainer in the West Virginia department of vocational education.

It presents practical devices used in conferences and includes an appendix of topics suggested for conference discussion and a selected bibliography.

Those interested in the subject will find the manual helpful. It is \$2.50 and may be secured through THE INLAND PRINTER book department.

A REVISED EDITION of his concise "Pressman's Pocket Manual" has been released by J. N. Harrison, instructor in presswork at Central Trade School, Oakland, California.

With over two hundred pages, 3½ by 5¼ inches in size, the manual has the answer to most questions about ordinary processes and equipment that apprentices, pressmen, printing teacher, or students might want briefly answered. It also contains "helps and hints," trade terms, and other related information.

Sturdily bound, with a heavy paper cover, it sells for \$1.50 and is available through the book department of THE INLAND PRINTER.

THE MAKING AND MOLDING OF PLASTICS—The work of an English writer, L. M. T. Bell, A.U.C.N., lecturer in plastics at Borough Polytechnic, London, this book has little or no appeal whatever to printers as such. To those interested in plastics, or probably those printers engaged in boxmaking, or in packaging, for which latter purpose plastics are now finding many applications, the book may offer something of interest and value.

The book is dated 1938. Whether that is the date of original publication is not stated, but the copy sent for review carries the line: "Second (revised) Edition." The whole field of plastics has been subjected to such rapid changes through developments of recent years that a period of five years can make a distinct difference in materials, methods, and applications. Yet the basic principles are there, presented in easily understood language, avoiding a deeply scientific or technical phraseology, for the book has been written for the practical worker in plastics as well as the student and the layman.

While the application of resinous plastic materials is, as stated in the introduction, distinctly modern, it is interesting to read that the actual knowledge and use of some plastic materials goes much farther back into ancient history than most of us in this highly developed modern era of scientific research would suppose.

The book covers a lot of ground. It describes the various plastic materials—ebonite or hard rubber, pitch and bituminous compounds, shellac molding compounds, the constitution of molding compounds, phenol-formaldehyde compounds, urea formaldehyde compounds, celluloid and cellulose compounds, casein plastics, and other molding compounds. Then it goes into hydraulic plant equipment, mold design and construction, inspection and testing. An appendix covers further developments that have taken place since the body of the book was written. There are numerous illustrations, and some tables.

"The Making and Molding of Plastics" is published by the Chemical Publishing Company, Brooklyn, New York; 242 pages plus preface, index, and introduction; price \$5.00. May be ordered through the book department of THE INLAND PRINTER.

OPERATIONS OF LABOR UNIONS in the printing trades from 1899 to 1939 are treated in the new book, "The Printing Trades." The author is Dr. Jacob Loft, of Brooklyn College, whose actual contact with the workers in the printing trades was made possible "through a grant from the Social Science Research Council," which the author said enabled him to "take leave from his post at the University of Chicago in order to study the printing trades at first hand during 1941-42."

Practically all of the contents of the 300-page book deal with unions in the letterpress field of operations, the work of the lithographic branch of graphic arts being dealt with only lightly. Employers groups are mentioned only as they figured in relationship with negotiations with the unions in connection with collective bargaining, the source of information being principally the pages of the *Typographical Journal* and other union records.

The style of writing is like that of an essayist who views the industry objectively without any interest in its operations, except as an abstract observer with a task to perform. The source of each bit of information conveyed is noted in approved scholastic style at the conclusion of each chapter.

In the appendix, certain statistical tables are reproduced from the reports of the United States Census Bureau of Manufactures to convey the idea of the importance of the printing trades in our economy. In the list of "selected bibliography," containing twenty-nine items, appears the name of THE INLAND PRINTER.

The publisher of the book, Farrar and Rinehart, of New York and Toronto, in the foreword mentions that "The Printing Trades" is one of the books of the "Labor in Twentieth Century America" series, designed to provide "a definitive history of the men and women who have worked for a living in the nation's major fields of production since the United States has been industrialized." As a history, "The Printing Trades" covers the subject only in part.

Copies of the book may be obtained from THE INLAND PRINTER, \$3.00.

BOOKS FOR PRINTERS

How to Make Type Readable...\$2.00

By D. G. Paterson and M. A. Tinker. Results of testing 12,000 students over 12-year period to find standards for all factors of type selection and arrangement on printed page.

Layouts & Letterheads.....\$5.00

By Carlyle, Orling, and Richland. Original layouts of advertisements and letterheads to use "as is" or combine and adapt. 10 by 8; 152 pages.

Lettering, By Wm. Longyear.....\$3.00

Making Type Work (Sherbow)...\$1.75

Printing for the Beginning Pupil...\$2.00

By James W. Loop. A complete instruction manual by a printer who is also a teacher of printing.

Type Specimens for Layout, Printing and Lettering, By Wm. Longyear.\$2.50

Nearly 400 alphabets for letterers, layout men.

Typologia: Studies in Design and Platemaking, By Frederic W. Goudy.\$3.00

America's great type designer describes designing a type and details of making, from the designer's mental attitude to the printed impression. Each step is graphically illustrated.

Practical Touch System for Linotype Keyboard, By E. B. Harding....\$3.00

(Adaptable also for Intertype and Linographs.) Teaches correct methods by elementary, progressive exercises for self instruction of beginners. Copy and styles for practice work to increase speed and accuracy. Outlines routine care of machine.

Linotype & Intertype Speed Book.\$1.00

By H. J. Pickert. A direct method of learning fingering of Linotype, Intertype, and Linograph keyboard by touch system. 3½ by 5; 9 lessons.

Linotype Keyboard Operation....\$2.75

Manual by Mergenthaler Linotype Co. of methods of study and procedures for setting various kinds of composition on Linotype. 180 pages.

Linotype Machine Principles.....\$3.50

Official manual, by Mergenthaler Linotype Co. Essential facts on basic mechanisms, parts, and functions. The cause, effect, and remedy of certain troubles are given so with proper maintenance these will never happen. 467 pages.

Photography and Platemaking for Photo-Lithography, By I. H. Sayre....\$6.00

A text book authorities endorse. Step-by-step procedure, copy to finished albumen or deep-etched plate. Chemistry, formulas for wet, dry plate negatives. Technique of filtering, making halftones, drop-outs, color, layout, imposition.

101 Roughs (Revised, Expanded)...\$3.00

By Don May. A ready reference handbook of ad layouts based upon 31 definite layout patterns, accompanied by harmonious type combinations and rules for layout.

Mechanism of the Linotype.....\$2.50

By John S. Thompson. (Twelfth edition.) Complete instructions on care and operation of Linotype, for novices or experienced operators, with 170 illustrations of parts and latest models. Revised and amplified by E. M. Keating, late instructor in the Mergenthaler Linotype School, Chicago. Explains functions, adjustments, replacement of parts, and things to remember. 4½ by 6½; 230 pages.

Lithographers' Manual, The.....\$5.00

By Walter E. Soderstrom. A manual of methods, materials, equipment used. Illustrated; 336 pp.

Order direct from this. Enclose remittance—we'll pay postage in U.S.

THE INLAND PRINTER Book Dept.,
309 W. JACKSON BLVD., CHICAGO, 6

THE INLAND PRINTER for July, 1945

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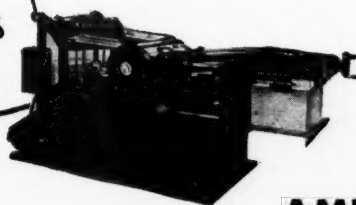


Fine Work

**BE SURE you have
a "balanced" shop!**

ATF Kellys and ATF Chiefs make an ideal team for the modern printer. Future demand will be for letterpress and offset in combination. If you are thinking about offset now, ask us for a copy of "OFFSET ANSWERS."

ATF Kelly
*The PRINTER'S
printing press*



... hairline register, delicate inking, a line or a dot that just kisses the paper is the kind of performance you get from an ATF Kelly. The built-in rigidity, controlled impression strength, and pyramid system of ink distribution enable all Kellys to take fine work in their stride . . . handle the common run of jobs with equal ease. Eighty per cent of all commercial printing can be run on Kellys.

When presses become available again, it will be ATF Kelly performance that counts. Meanwhile, any ATF press can be reserved now for postwar delivery. Ask the man who represents ATF about the ATF Civilian Priority Delivery Plan, or write to us direct.



AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY

When Writing These Advertisers, Please Mention THE INLAND PRINTER.

This is it . . .

your opportunity . . . NOW . . . this red-hot
minute. Act Fast. Wire

Procrastination will kill this chance for which you have waited three years. Limitation order L-226 has been revoked. Now you can order without getting permission from WPB and without having to trade in your old folder (unless you want to).

But, hundreds of thousands of dollar's worth of orders for the sensational all-buckle Baum Automatics are piling in. To avoid months of delivery delays, WIRE that order NOW . . . this very red-hot minute.

WHICH SIZE DO YOU NEED MOST?

- No. 1. The seven-fold 17x22 Baum Automatic...\$1585.00 complete
- No. 2. The eight-fold 22x28 Baum Automatic...\$1960.00 complete
- No. 3. The nine-fold 25x38 Baum Automatic...\$3110.00 complete

Everything included, viz.: precision-built folder and suction pile feed; two motors (for any current) and large Leimann pump; pasting-trimming devices and commercial perforating equipment (for multiple perforating, both directions simultaneously); complete assortment of cutters, scorers, book perforators, et cetera.

Additional folding plates, if eleven folds desired, can be added to the 25x38 for only \$200. The 22x28 size can also be furnished with ten folds, 4-3-3. Also the 14x20 size is available but don't buy that too small, impractical size, please. Prices f.o.b. factory. Terms 3% ten days or pay-for-itself terms.

Save 100 hours on every 100M booklets hereafter. Eliminate the slow, costly wire-stitching and trimming wire-stitched booklet operations. On your all-buckle Baum, when it's folded, it's finished. Capable of 6,000 finished booklets an hour.

We would like to be able to supply the whole world with this indispensable time-saving, cost-cutting, four-operations-in-one, simple automatic machine that is a complete bindery within itself. One day's mail, for instance, brought three inquiries from India. Exports must wait, however, until this country is served. First, the Armed Forces, then YOU.

One of America's foremost lithographers writes: "Our three all-buckle Baum Folders have returned us a net profit of fifty times their cost."

Our prices today on all models quoted above are four figures less than any other job folders that fold similar size sheets, in fact are less than known manufacturing and merchandising costs, but we hope to lower our costs by tripling prewar production and tripling the number of jobs for returning G.I.'s—God bless them!

RUSSELL ERNEST BAUM

615 CHESTNUT STREET, PHILADELPHIA, P.A.

HOW TO SELL "Particular" PAPER BUYERS*

**And, as You know, there are Plenty of them.*

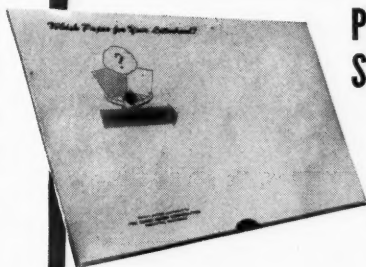
● Many printers, lithographers, engravers and paper merchants are satisfying "particular" paper buyers by pointing out the virtues of rag-content papers. They start with the prospect's letterhead. If he isn't using an all-rag paper, they recommend Fox River Anniversary Bond. The crisp, clean, brilliance of this paper is immediately apparent . . . a prestige builder. Further, actual proof of this superiority is shown the prospect in our "See for Yourself" kit, a folder which clearly demonstrates the difference between 100% rag and 25% rag-content paper.

● The prospect is now shown the Fox River line of rag-content papers for office forms, ledgers, etc. There's a Fox River rag-content paper for every business need — you'll profit more by selling the entire line. But, start with your prospect's letterhead. Write today for the "See for Yourself" kit. It's free.



PRESENT A FINE LETTERHEAD PAPER

. . . like Fox River Anniversary Bond, an all-rag prestige-building paper that sells itself to smart executives.



PROVE ITS SUPERIORITY

. . . with our "See for Yourself" kit, which shows the difference. You can use this as an effective piece for sales calls or for your direct mail.

OFFER A "COMPLETE" LINE OF RAG- CONTENT PAPER



. . . like the following Fox River Papers:
Anniversary Bond, Ledger and Onion Skin - 100% Rag
Old Badger Bond and Ledger 75% Rag
English Bond and Ledger - 50% Rag
Dictation Bond, Ledger and Onion Skin - 25% Rag

FOX RIVER



FOX RIVER PAPER CORPORATION

4096 APPLETON AVE., APPLETON, WISCONSIN

For Items Not Advertised, Write THE INLAND PRINTER'S "Reader's Service."

What happens when a new roller is born



1 IDEAL laboratories spend all their time on problems concerning the graphic arts industry. The best rollers originate in laboratories having such special understanding of the problems confronting printers and lithographers. New materials which, at first glance, have no relation to the industry are examined critically and tested for their potential worth. If a material is found to have possibilities—either alone or in combination with other materials—exhaustive tests are made to be sure that such a material can be produced uniformly for regular production.



2 Rollers are then made up for exhaustive field test and placed in plants best suited to give them rigorous workouts under a variety of conditions. Close watch is kept on the rollers and personal periodic examinations made to determine how the new rollers are standing up in actual operation. These field tests determine the approximate length of life that may be expected and allow us to calculate the cost per impression to the printer or the lithographer and determine the value of the roller to the industry.



3 After tests are completed, costs determined, then and only then the new roller is announced to the trade. Trial rollers are put out in the territory and the news spreads. Finally an official announcement is made to trade journals; direct-mail and publication advertising is used to give the news to the industry that a new roller has been developed!

Recent developments of the Ideal laboratories:

Synthox rollers for heat-set and moisture-set inks
Synthocraft rollers for use with heat-set litho inks

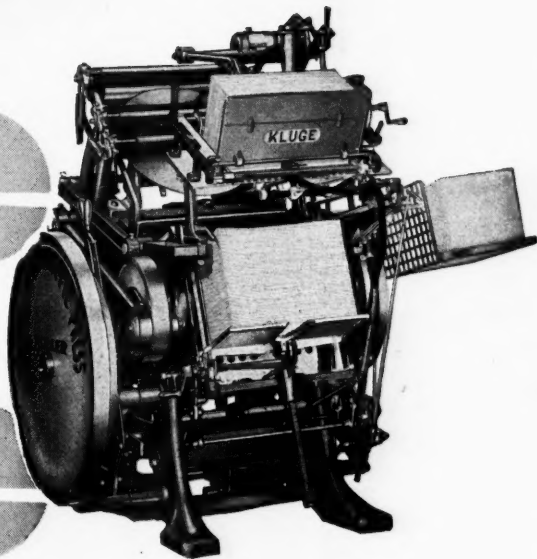
IDEAL ROLLER & MANUFACTURING COMPANY

Chicago 8, Illinois

• Branches in the principal cities •

Long Island City 1, N.Y.

Potluck Printing?



... NEVER ON A KLUGE YET!

When your pressman selects the Kluge for the job, he knows the result will not be "potluck" but will be exactly what the customer ordered—a first class job—a job that not only meets specifications but is a credit to the operator and your entire organization. No—you won't get "potluck"—you will get what the customer demands, printing acceptable to the most particular buyer. The reason is simple because the Kluge is engineered to deliver the desired result. Nothing is left to "potluck" in Kluge construction.

**BRANDT JEN
& KLUGE, INC.**

SAINT PAUL 3 MINN.

MONOMELT (*Single Melting*)

Improves Type • Saves Money

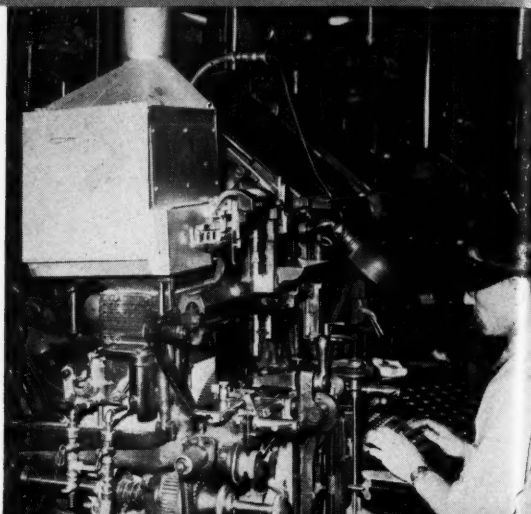


Write today for a reprint of an article by Thomas F. Barnhart, noted newspaper typography consultant, on the importance of type alloy to good typography.

• You can improve the quality of your type while you reduce metal handling costs and increase machine production with the MONOMELT system of metal control.

MONOMELT eliminates the furnace by moving metal directly from kill-out to line casting machine. The labor of melting and pigging metal, the possibility of contamination and the excessive drossage caused by use of the furnace are reduced to a minimum.

As a result your metal stays in balance longer, produces clean, sharp type and increases machine production by reducing 'down time' due to metal troubles. Investigate MONOMELT, the system of metal control that actually makes better type cost less.



MONOMELT COMPANY

1611 POLK STREET NORTHEAST
MINNEAPOLIS 13, MINNESOTA

CORVINUS

Medium No. 236

Now made by Baltotype from the best grade hard foundry metal, to align with original imported type.

14 to 36 point available for immediate shipment in job and weight fonts, sorts and display service.

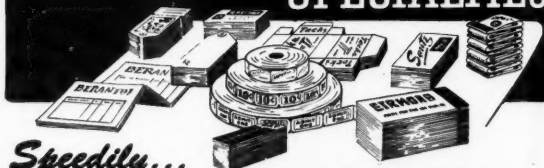
Corvinus Bold available by August 15

Consult the dealer in your city or write direct to

BALTIMORE

15 S. Frederick St. **TYPE** Baltimore 2, Md.

Handles All These **SPECIALTIES**



Speedily... and with **PROFIT**

NEW ERA Multi-Process PRESS



Plan now to specialize in the manufacture of labels, tags, checks, tickets, match book covers, snap-out and zig-zag forms. You can meet post-war competition by handling them on a NEW ERA PRESS at tremendous speeds and at amazingly low cost . . . giving you a worthwhile profit.

The New Era Multi-Process Press prints in one or more colors, from type, engravings, electrotypes or rubber plates, or practically any paper stock obtainable in rolls, on cloth, silk or cardboard. It prints, numbers, perforates, cuts, scores, punches, slits, reinforces tags and puts on metal eyelets. Write today for Bulletin No. 11.

NEW ERA

MANUFACTURING CO., 371 11th AVE., PATERSON 4, N. J.
MULTI-PROCESS PRESSES AND ALLIED EQUIPMENT

156



It was my flower garden last year

What **IS** the War Economy?

Ten years ago we were all talking about the "Depression." Now we hear everywhere of the "War Economy." Among many people this phrase may have many meanings. To us in this century-old paper mill it means merely doing and making and using only those things that are useful and necessary to the successful conduct of the war and to the unity, vigor and determination of the nation on the home front. To many this has unfortunately involved violent dislocation and difficult readjustment. Fortunately it has been our policy for nearly one hundred years to make papers for utility and permanence, without undue regard to passing fads. We have, therefore, been able to adapt our products to the essential needs of wartime America with a minimum of change.

THE BECKETT PAPER COMPANY

Buckeye, Beckett and Ohio Covers, Beckett Offset and Opaque, Buckeye, Beckett and Tweed Texts, Special Military Papers

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back.

AIRPORT

PUNCH

Packed into a minimum of space. No other type can boast of equal strength or display value. The type with the heaviest punch of them all is

Airport Black

Series No. 702, in sizes from 14 to 72 point, for immediate delivery. 8-10-12 point available in the very near future.

CONSULT THE DEALER IN YOUR CITY OR
WRITE DIRECT TO

Baltimore Type

Executive Office and Foundry
15-17 S. Frederick Street Baltimore 2, Md.

BLACK

AN EXCLUSIVE BALTOTYPE FACE

Why Climb Steps?

... With an Elevator Available

**Every Step You Have to Take
in Assembling Costs the Old
Laborious Way Wastes Your
Time and Risks Your Profits**

Take the Elevator to the highest level of efficiency. Put your valuing methods on the top floor. You'll never take the stairs back down to the basement of ordinary hit and miss methods.

Avoid Slips ...

Save Time ...

**Elevate Profits
with the**

Franklin Printing Catalog

The fast, accurate and profitable method for valuing work produced by every printer.

Send for trial order today.



PORTE PUBLISHING COMPANY

Salt Lake City 5, Utah

SALESMEN WANTED FOR PERMANENT POSTWAR WORK

We are accepting a limited number of applications from men now in the armed forces and others, with some experience in the printing industry for positions in our sales force.

This 141-year-old firm offers an outstanding selling opportunity on a permanent basis and with a bright future. Our line is all-inclusive—black and colored, offset, lithography, stencil and job inks. There may be a territory open near your home, or where you want to live after the war.

If you think you have the stuff we need, send along your application. In it tell about yourself all you would want to know if you were on our side of the desk. Include your picture, if you wish.

**CHARLES F. Johnson
AND COMPANY**
GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

New York • Chicago • Boston • St. Louis • Cleveland • Detroit
Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas



The
**CROWNING
TOUCH IN
ANY ROTARY
PRESS
INSTALLATION**



PMC **WARNOCK
CYLINDERS**

The PMC Warnock Rotary Hook System, which makes possible faster plate mounting, automatic locking and precision registering, will enable you to operate any rotary press with greater efficiency and economy. If you are already operating rotary presses ... or planning to add them to your printing facilities ... you'll find it profitable to get acquainted with the PMC Warnock System, which can readily be made an integral part of any rotary press or rotary printing attachment. Write today for complete information.

THE PRINTING MACHINERY COMPANY

436 COMMERCIAL SQUARE

CINCINNATI 2, OHIO

23 EAST 26th STREET

NEW YORK 10, N. Y.

for Smooth, Clean Cuts— More Cuts Between Grinds



Precision

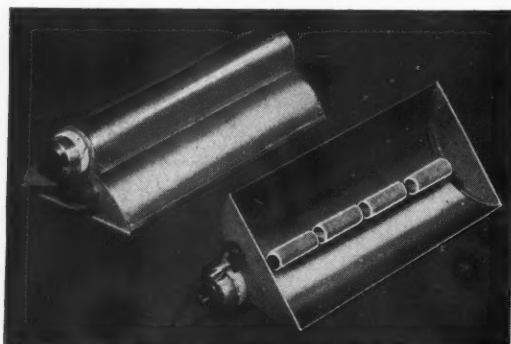
Paper Knives

- 1 Super-Keen**—Perfected .002" concave bevel—making for extra sharpness without weakening edge.
- 2 Accurate**—Less than .001" variation throughout knife length—insures smooth, clean, straight cuts.
- 3 Free Clearing**—Precision ground .003" concave face with .006" tapered back—eliminates binding or dragging even on deep lifts.
- 4 Long-Lasting**—Special tool steel cutting edge heat-treated by a process which combines hardness with toughness—to give maximum number of cuts between grinds.

For Quotations Write

SIMONDS WORDEN WHITE CO.

606 Negley Place • Dayton, Ohio



FOR PRODUCTION AND PROFIT

THE DOYLE *Open Glow* INFRARED DRYER

(THE DOYLE ELECTRIC SHEET HEATER)

See our other advertisement on Page 85

For all makes of printing presses and folding machines. Dries ink quickly. Higher speeds, faster deliveries, more jobs. Saves time waiting to back up, saves slip-sheeting. No static, rapid handling; perfect jogging, less spoilage. No flames: less fire hazard, purer air... The Doyle Infrared Dryer is standard equipment on well known presses; has been used successfully for many years. Substantial, efficient, finest materials and workmanship.

GET OUR DESCRIPTIVE LITERATURE

THE J. E. DOYLE COMPANY

MANUFACTURERS OF DOYLE VACUUM SHEET CLEANER, DOYLE'S SETSWELL COMPOUND, DOYLE'S LIQUID STATIC DESTROYER.

1224 WEST SIXTH STREET • CLEVELAND 13, OHIO

BETTER PRINTING • MORE PROFIT

PROTECT PROFITS

IF YOU EQUIP YOUR PRESSES
WITH

CHAPMAN

STATIC

NEUTRALIZER

YOU will be conforming to the practice of progressive printers large and small everywhere.

One cause of poor register will be cured, and delivered sheets will jog evenly.

Your estimates will be more accurate, and delivery promises more reliable.

USEABLE ON ALL TYPES OF CYLINDER PRESSES, BUT NOT ON PLATEN PRESSES

Telephone 2-7491

CHAPMAN ELECTRIC NEUTRALIZER CO.

P. O. Box 268, Portland 6, Maine

ROSBACK

• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World

BENTON HARBOR, MICHIGAN

Offset is Lithography



FREE! HANDSOME ILLUSTRATED BOOKLET, "Offset is Lithography," giving you all necessary facts for a thorough understanding of Offset, and how it differs from Letterpress. Clear — concise — invaluable for everyone in graphic arts. Send NOW for booklet to

AMALGAMATED LITHOGRAPHERS
OF AMERICA

450 Seventh Ave., N.Y. 1, N.Y. • 1737 Howard St., Chicago 26, Ill.

THINKING ABOUT OFFSET?

HERE'S SOMETHING YOU'LL WANT



The more you learn about offset, the more you'll realize how different it is. It requires a technique all its own.

Before you go into offset, get all the facts — get one of the new booklets on offset plate-making, prepared by the leading offset chemical house. It's full of facts — easy to follow —

it's compact. Learn how good offset plates are made. Write for this booklet today. It's FREE!

FREE!



NO DETOURS on this trip!

Smooth going all the way. . . . No guess-work, "ifs" and "buts," . . . It's the Pressman's Holiday! TON TOUGH TYMPAN's on the job, . . . Smooth and trouble-free. . . . Long-fibred, strong and sure, . . . To fold and hold, we guarantee. No warp or sag or cockle . . . Proven, tested by the ton. . . . Let this Champion work for you, . . . PUT HIM ON YOUR RUN!

Yes, TON TOUGH TYMPAN assures you makeready precision in traveling, shifting, top sheets or packing.

IT DOES SO MUCH AND GOES SO FAR!

TON TOUGH TYMPAN

REG. U.S. PAT. OFF.

CENTRAL PAPER COMPANY INC.

2456 Lakeshore Drive

Muskegon, Michigan

They're GOING



PLACES!

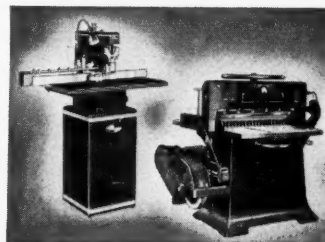
★ The miraculous advances of our Army and Navy now taking place are the result of most careful study and planning —

ARE You READY TO GO PLACES AFTER THE WAR Mr. Printer?

★ If so, you must do your planning now. Don't wait until the war is over—for someone else may step in and carry off the plums.

Write us in detail relative to the equipment you will need to keep your shop in the front rank of competition. Then, when priorities are lifted we can start building your machines and keep our forces busy—without layoff. Besides making our Reconversion Painless you will be helping yourself to your fair slice of postwar business.

In the meantime, make your Machines Last Longer — By regular, careful inspection and maintenance including lubrication, adjustment of parts in accordance with operating instructions, and the ordering of replacement parts before breakdowns occur—and so "keep 'em rolling to victory."



★ **LET'S FINISH THE JOB
BUY MORE WAR BONDS** ★

THE CHALLENGE MACHINERY COMPANY

"Over Fifty Years in the Service of the Graphic Arts"
GRAND HAVEN — MICHIGAN

KEEP IN THE RACE
WITH

CHAMPION BLACKS

- ★ Champion Halftone
- ★ Champion Super
- ★ Champion Book

As well known in the printing trades as are the heroes of fiction and fact—our Champions are champions in fact, not fiction. Prove to yourself their dependable performance.



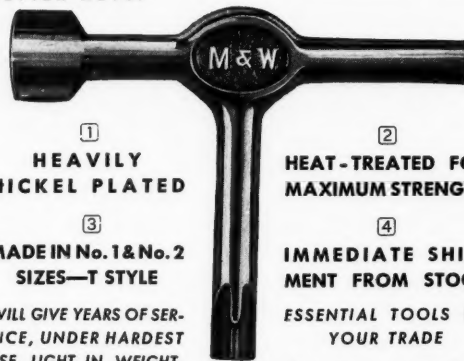
Sinclair and Valentine Co.

MAIN OFFICE AND FACTORY: 411 WEST 129th STREET, NEW YORK, N. Y.

Albany Boston Cleveland Detroit Jacksonville Los Angeles Nashville Philadelphia
Baltimore Charlotte Dallas Havana Kansas City Miami New Haven New Orleans Seattle
Birmingham Chicago Dayton

SAVE TIME, REDUCE COSTS GET BETTER PRINTING THE M & W WAY

THESE M & W HEMPLE QUOIN KEYS SHOULD BE IN EVERY SHOP. NOW IS YOUR OPPORTUNITY TO EQUIP YOUR SHOP WITH THESE BETTER KEYS.



①
**HEAVILY
NICKEL PLATED**

②
**HEAT-TREATED FOR
MAXIMUM STRENGTH**

③
**MADE IN No. 1 & No. 2
SIZES—T STYLE**

④
**IMMEDIATE SHIP-
MENT FROM STOCK**

WILL GIVE YEARS OF SER-
VICE, UNDER HARDEST
USE. LIGHT IN WEIGHT,
YET TOUGH & DURABLE.

ESSENTIAL TOOLS OF
YOUR TRADE

\$2.00 EACH

Morgans & Wilcox Mfg. Co.

MIDDLETOWN, N. Y.

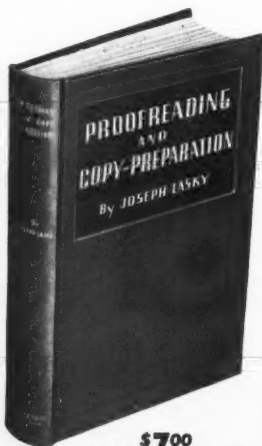
PRINTERS' SUPPLIES SINCE 1878

THE INLAND PRINTER SAYS: "Printer, editor, or proofreader will find assembled in one source virtually the entire catechism of proofreading and the preparation of copy. Written by JOSEPH LASKY, an acknowledged master."

The
"BIBLE"
of
Proof-
reading
and
Prepara-
tion of
Copy

★
LEARN MORE
EARN MORE

★
Modern and
authoritative



PRICE **\$7.00** POSTPAID

50c EXTRA OUTSIDE U. S.
SEND MONEY WITH ORDER

656
PAGES
★
17 BIG
CHAPTERS
★
34-PAGE
INDEX
★
SIZE 6x9"
★
GOLD-
STAMPED
★

Supremely use-
ful. Answers
thousands of
pertinent ques-
tions.

120 HALFTONES, LINE-CUTS, AND DIAGRAMS.
A COMPLETE TEXTBOOK AND PRACTICAL
WORKING-MANUAL

MENTOR PRESS

360 West 23rd St. (x) - New York 11, N. Y.



ARE YOU

Looking Ahead?

It's dangerous not to do so. Post-war competition is going to be tough in the Graphic Arts field. It's time right now, to think about those equipment replacements that will cut costs and speed production.

Southworth research engineers have worked out new improved, extra efficient GRAPHIC ARTS MACHINES. Available for "after the war" delivery. Beat the gun—place your orders NOW.

Southworth

MACHINE COMPANY

30 B. WARREN AVE., PORTLAND, ME.

HIGH-SPEED JOB BLACK INK

No. 21415 (BK10306AD)

THE BLACK INK THAT YOU HAVE BEEN LOOKING FOR, FOR A LONG TIME FOR MANY REASONS.

- No. 1. It sets immediately on paper.
- No. 2. It does not dry on the press within a week.
- No. 3. It does not skin in can.
- No. 4. It is about 10% bulkier than any other Black Ink.
- No. 5. And possibly not the least reason is the price of it, which is 75c per lb. in 5 lb. lots, in one pound cans, delivered. Check accompanying the order. A single pound, \$1.00.

MAIN OFFICE

TRIANGLE INK and COLOR CO. INC.

Manufacturers of Fine Litho & Printing Inks for All Purposes
26-30 FRONT STREET, BROOKLYN 1, N. Y.

SERVICE OFFICES: 816 WALNUT ST., ST. LOUIS 2, MO.
305 E. 45TH ST., NEW YORK 17, N. Y.

DOYLE'S SETSWELL COMPOUND

An ink conditioner used for years by progressive printers and lithographers . . . prevents crystallization . . . colors can lie longer between runs . . . no mottling or crawling . . . increases ink coverage and relieves offsetting . . . assures clean, clear, sharp impression . . . invaluable in tints for overprinting, heavy solids and process work.

TRIAL POUND SIZE—\$1.50

DOYLE'S LIQUID STATIC DESTROYER

Prevents generation of static electricity. Useful also on fly sticks, feed board and delivery mechanism. Preserves make-ready, which stands up longer; provides resilient base for clear, sharp impression. Impregnates against humidity changes, prevents swelling and pulling of top sheets.

TRIAL PINT SIZE—\$1.00

See our other advertisement on Page 82

THE J. E. DOYLE COMPANY

1224 W. 6TH STREET, CLEVELAND 13, OHIO

Talleres Mecanicos Eutenberg S. A.

(Soc. Anon.) Capital M\$N 1,500,000*

ZEPITA ST. 3101, BUENOS AIRES,
ARGENTINE REPUBLIC

Manufacturers of printing and general graphics machines, wish to obtain from American firms either the representation of their products or to manufacture same in our country on a royalty basis.

*

We can furnish you with ample references from American, English, and Argentine banks and business concerns.

* Argentine Currency

you conserve
Manpower
and Paper

when
you
rely on



McLAURIN-JONES Guaranteed Flat GUMMED PAPER

McLaurin-Jones Gumméd Papers, the only ones guaranteed flat under normal pressroom conditions, are easy to print!

Because the pressroom troubles usually associated with the handling of gumméd papers are disposed of before McLaurin-Jones Gumméd Papers leave the mill, you save man-hours in handling and avoid waste of stock in gumméd paper runs.

Today more than ever, with dwindling manpower and curtailed paper stocks, these production and manpower economies represent a definite advantage you cannot afford to overlook.

Ask your McLaurin-Jones distributor for sample sheets to submit on your next gumméd paper run.

McLAURIN-JONES CO.

320 MacLaurin St.
Brookfield, Mass.

Offices: New York • Chicago • Los Angeles

CLASSIFIED BUYERS' GUIDE

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CLASSIFIED BUYERS' GUIDE WANT AD SECTION

BRONZING MACHINES

• MILWAUKEE BRONZERS—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

BUSINESS OPPORTUNITIES

• FOR SALE: Small Plant in Southern Health Resort—Population over 50,000. Owner killed in action. Substantial list of loyal customers. Two 12 x 18 C & Ps; one 10 x 15 C & P; one 8 x 10 C & P. Accessory equipment. Good assortment of modern types. Office furniture. Several standing forms. Complete inventory available. Address P. O. Box 591, Kingsport, Tennessee.



ARROW SERVICE

P. O. BOX 2217 Salt Lake City 13, Utah
SEND FOR FREE CATALOG

CALENDARS AND CALENDAR PADS

• CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

DUPLICATING MACHINES

PRODUCE IT ON A

Davidson

DUAL DUPLICATOR

5 methods of reproduction

all with the same machine using

- Direct Offset Plates
- Photographic Offset Plates
- Type—Electros—Rubber Plates

Write for illustrated booklet

DAVIDSON MANUFACTURING CORPORATION
1044-60 W. Adams St., Chicago 7, Ill.
Agents in principal cities of U. S., Canada, Mexico

ENGRAVED STATIONERY

• WEDDING INVITATIONS and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

EQUIPMENT WANTED

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(Continued on next page)

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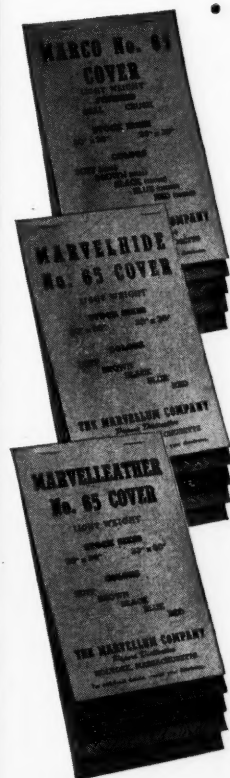
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Classified Buyers' Guide (continued)

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Classified Buyers' Guide (continued)

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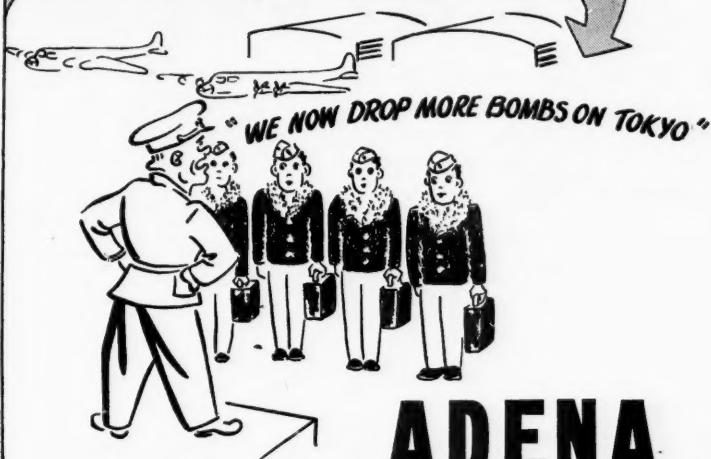
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JULY, 1945 • VOL. 115 • NO. 4

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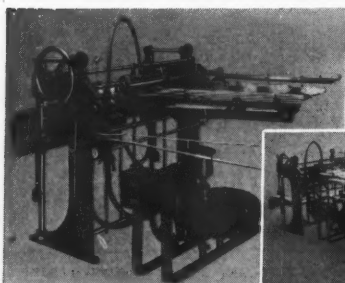
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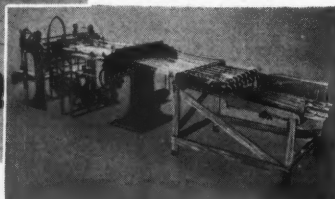
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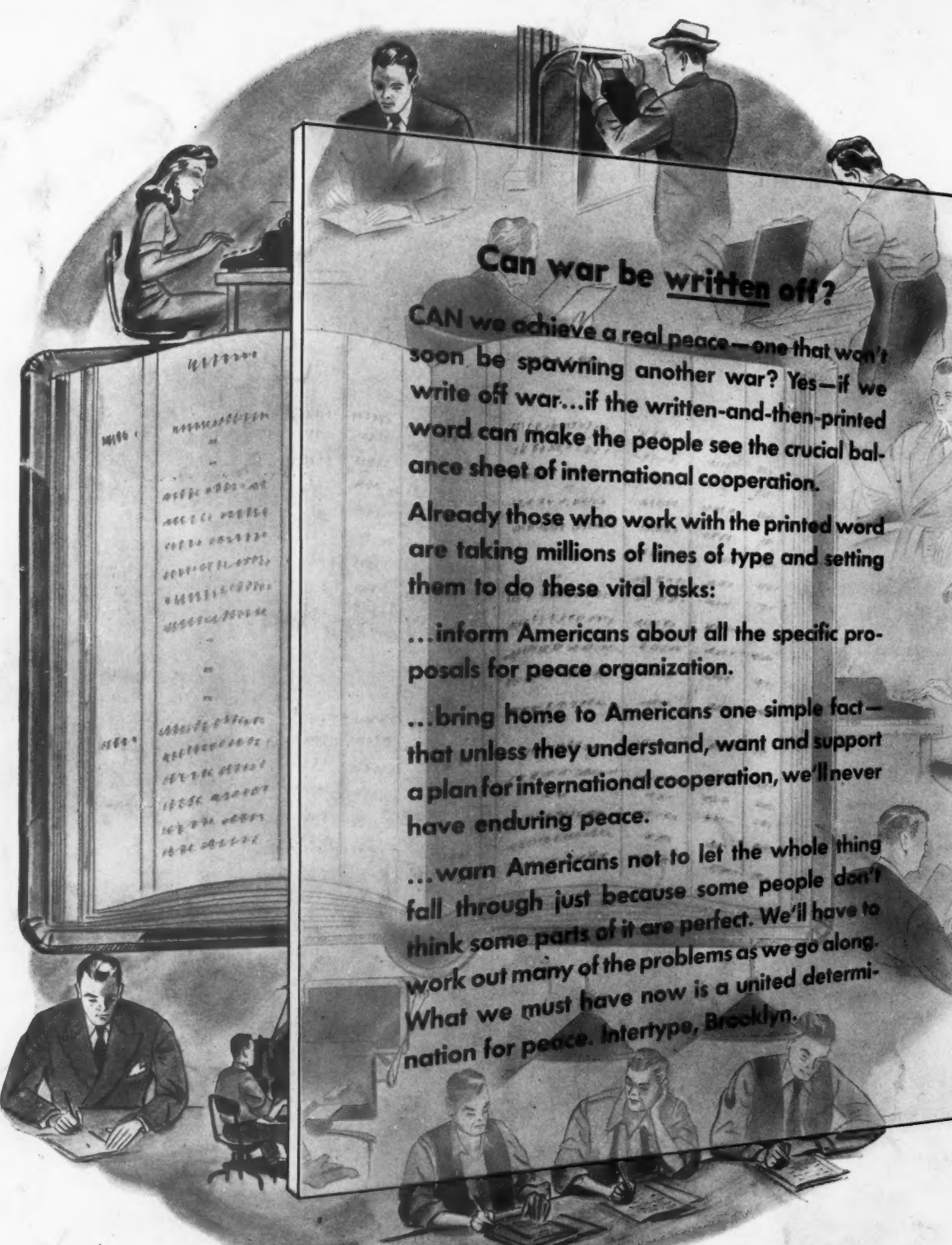
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